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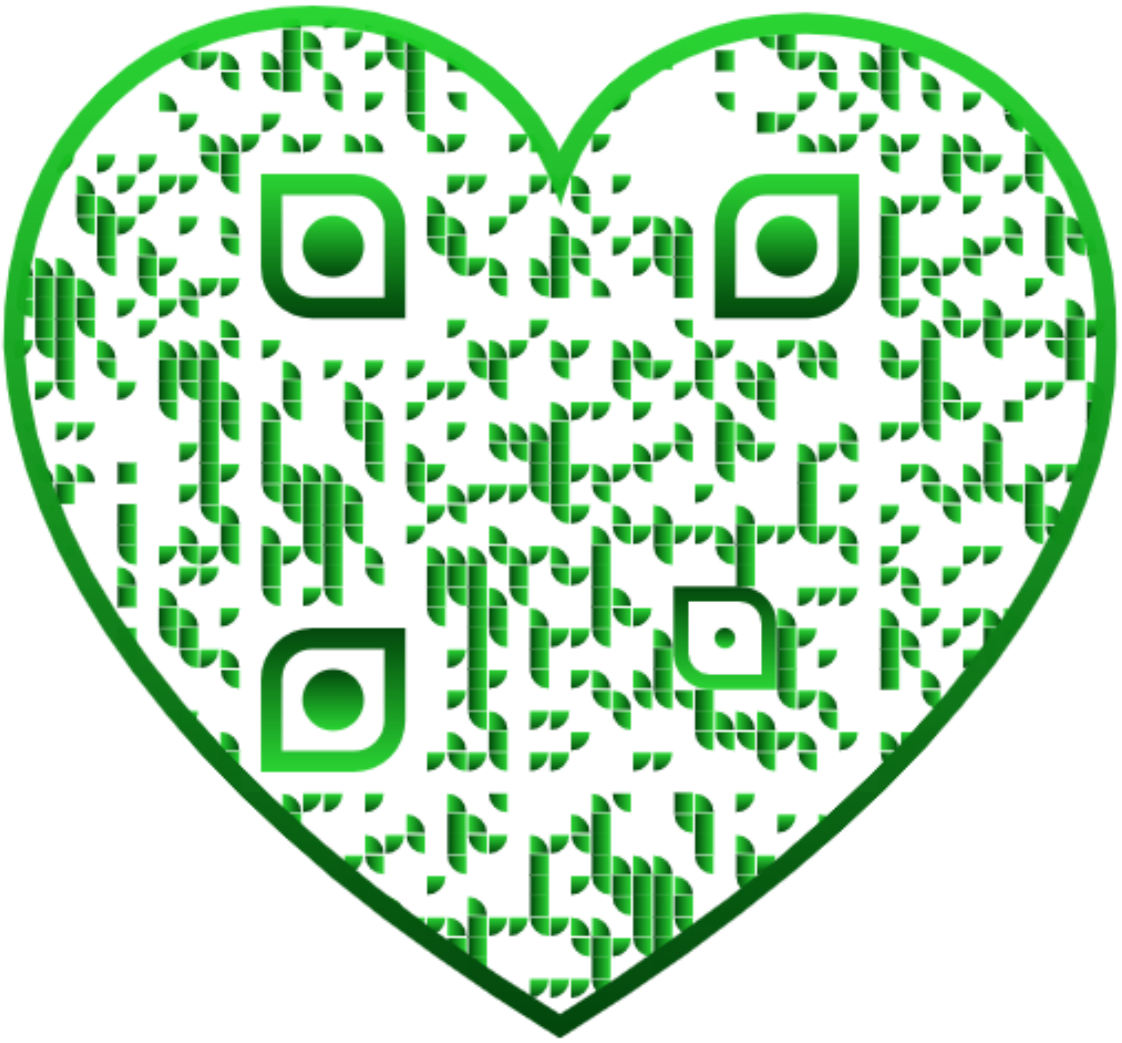

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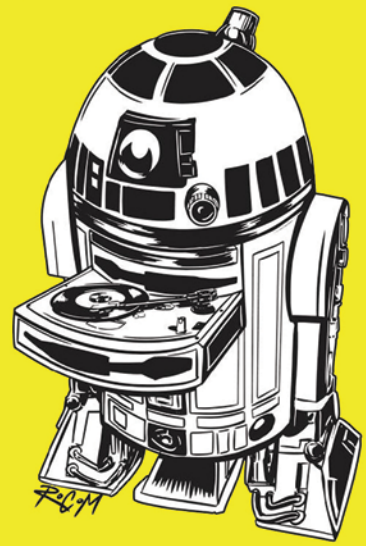

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Robbie Robertson, Dec. 1971 at the Academy of Music
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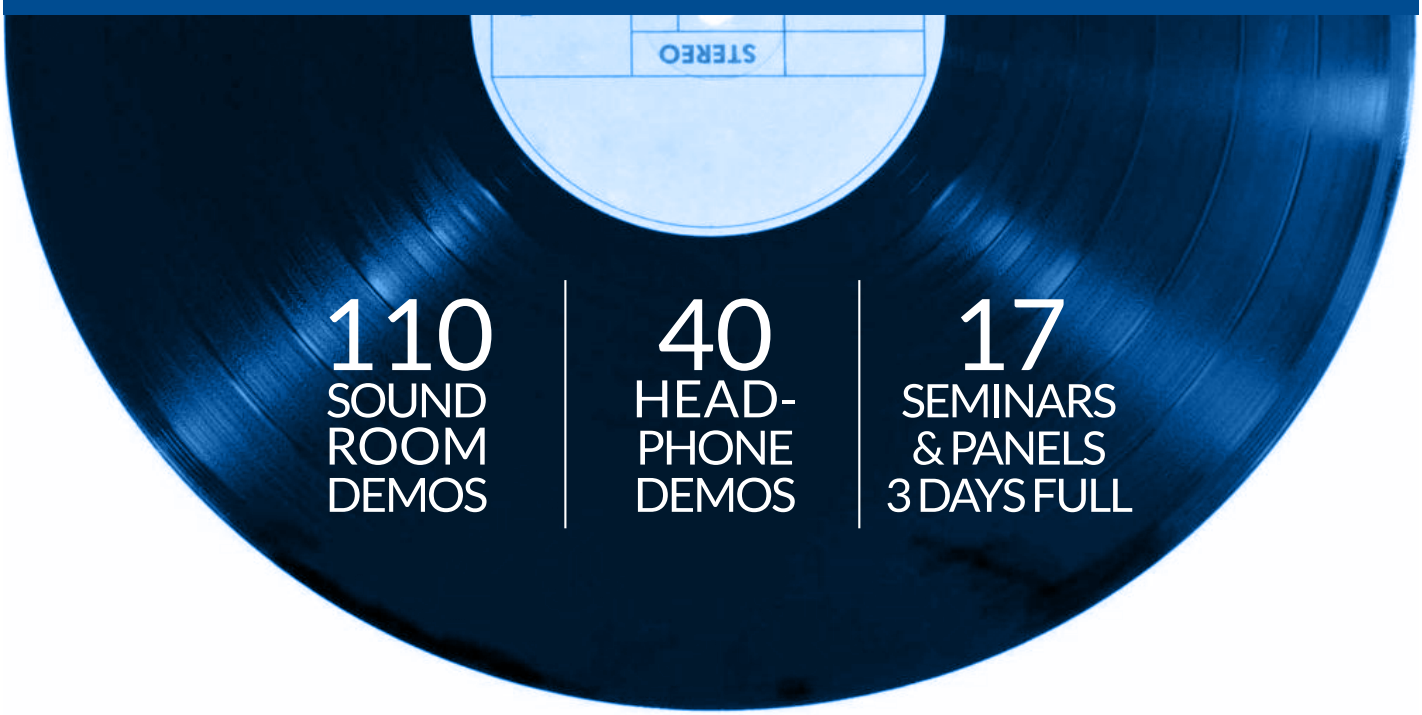

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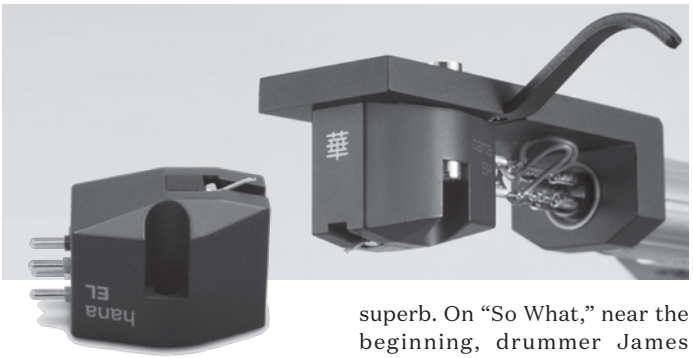

THE HANA EL CARTRIDGE IS a low output moving coil with an elliptical stylus. The Hana EH cartridge is a high output moving coil cartridge with an elliptical stylus. Both cartridges weigh 5 grams and track at 2 grams. With the Jelco 750D and the Ortofon 110 tone arms, both required a little heavier head shell.

For the deep listening and review purpose, I chose the Merrill-Williams Audio REAL 1.2 turntable with the Ortofon 110 arm. The phono stage was the Zesto Audio Andros 1.2 coupled with the Rogue Audio Cronos Magnus integrated amp.

Set-up was easy and both cartridges' azimuth were correct right out of the box which makes it a no brainer for Rega owners where azimuth adjustment isn't offered.

Listening to THE LA4 *Pavane Por Une Enfante Defunte* (Eastwind Records EW10003), the Hana EL sounded pretty damn sublime in the middle. Soundstage was well balanced and deeper than I expected. Shelly Mann's cymbals hang delicately in the air behind Laurindo Almeida's guitar and Ray Brown's bass. And, there is plenty of "in the room' going on. My copy of Miles Davis' *Kind of Blue* is a hot stamper from better-records.com. It sounds superb. On "So What," near the beginning, drummer James Cobb comes down so hard on the ride cymbal it distinctly lasted for a number of measures. Both the High and Low versions of the Hana Elliptical cartridge held the music together both dynamically and tonally.

THE FLYING BURRITO BROS. *THE GILDED PALACE OF SIN* ON INTERVENTION RECORDS

I KNOW OF THESE GUYS, YET I don't know these guys, so this super high quality re-issue from Intervention Records works for me. Cut from analog tapes, mastered by Kevin Gray at Coherent Audio and pressed at RTI on dead quiet 180-gram vinyl, this record sounds like the must-have version. Again, the Hana EL cartridge works this hippie, country rock groove like magic.

There's just something about these Hana cartridges. They are both musically enjoyable cartridges that deliver all the time. The high-output version is super easy to drive. These cartridges got me all emotional for just $475 at your favorite audio store or Needledoctor.com. For the money, and for the music, Hana is a real steal of a deal.

THERE'S MORE On the next page, check out *RCN*'s Chicago road trip.

Jim Kaplan

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My Kind of Town

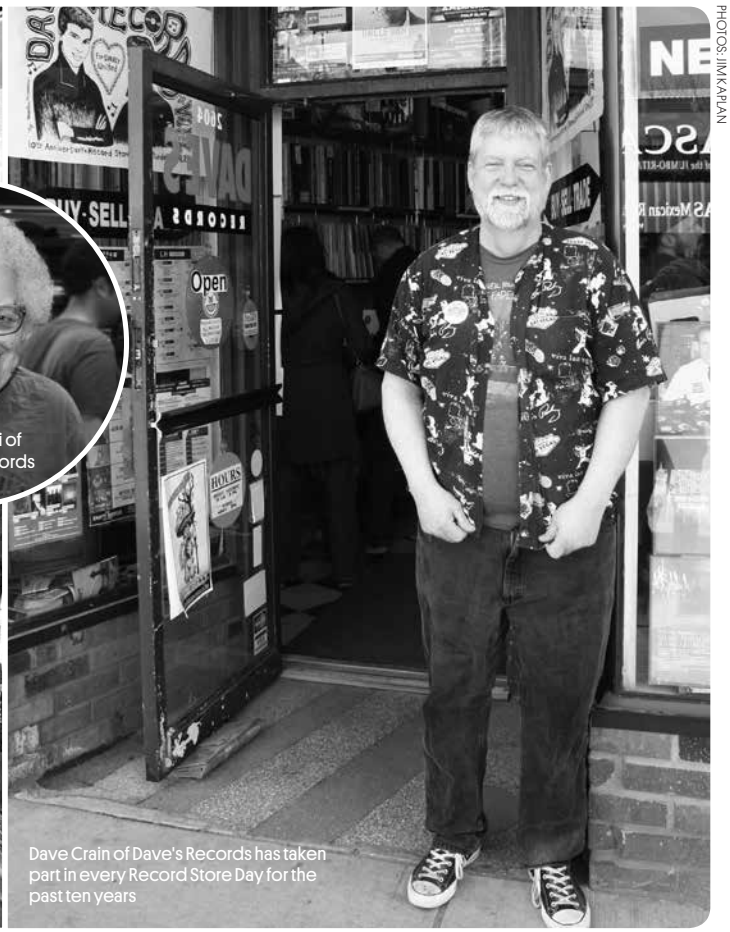
Record Collector News visits Chicago on Record Store Day 2017 to check out its vital collecting scene and, of course, pick some bins

Owner John Laurie at his Chicgo store, Laurie's Planet of Sound

Val Camilletti of Val's Halla Records

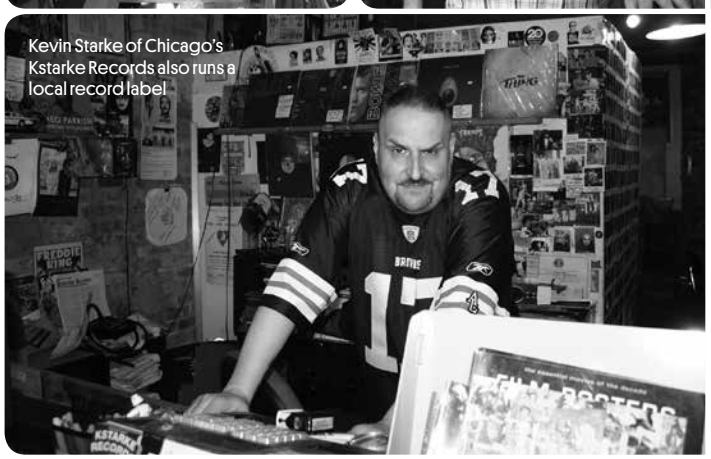
Bob Koester at his newest store, Bob's Jazz and Blues

Wayne Rohalla at Rolling Stones Records



Dave Crain of Dave's Records has taken part in every Record Store Day for the past ten years

PHOTOS: JIM KAPLAN


Kevin Starke of Chicago's Kstarke Records also runs a local record label

BY JIM KAPLAN

THIS APRIL, *RECORD COLlector News* shut down the entire World Headquarters facilities while I hopped on a plane to attend AXPONA, the Audio Expo North America yearly event in Chicago. This was my first visit. As you would expect, a dynamite show with many audio and vinyl exhibitors. Their rooms sounded warm and musical. I found myself seduced by many of them. Even DIGITAL files sounded inviting. I will have a more detailed report in the next issue. For now, I want to talk about Record Store Day — Chicago style.

I rented a spiffy Fiat 500 for a few days to check out 12 record stores. I found Chicago an amazing place for vinyl. There are serious, world-class stores with clean vinyl at decent prices.

Here's the deal: The metropolis population is huge yet there only 20 or so stores. So all the owners

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CONTINUED FROM PAGE 8

are happy and healthy as there isn't too much competition.

Here's where we went. Please do not blab about these stores to everyone until you and I have had a chance to dig thru the bins first.

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7300 W. Irving Park Rd.
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BOB'S BLUES & JAZZ MART
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SHUGA RECORDS
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Chicago 60622

Looking at the photos I shot of their wall they have two Beatles Butcher covers and one Ben Folds record I must have.

PERMANENT RECORDS
1914 W. Chicago Ave.
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Permanent Records has two locations in Los Angeles. Way more $30 blue notes on the walls here than in LA.

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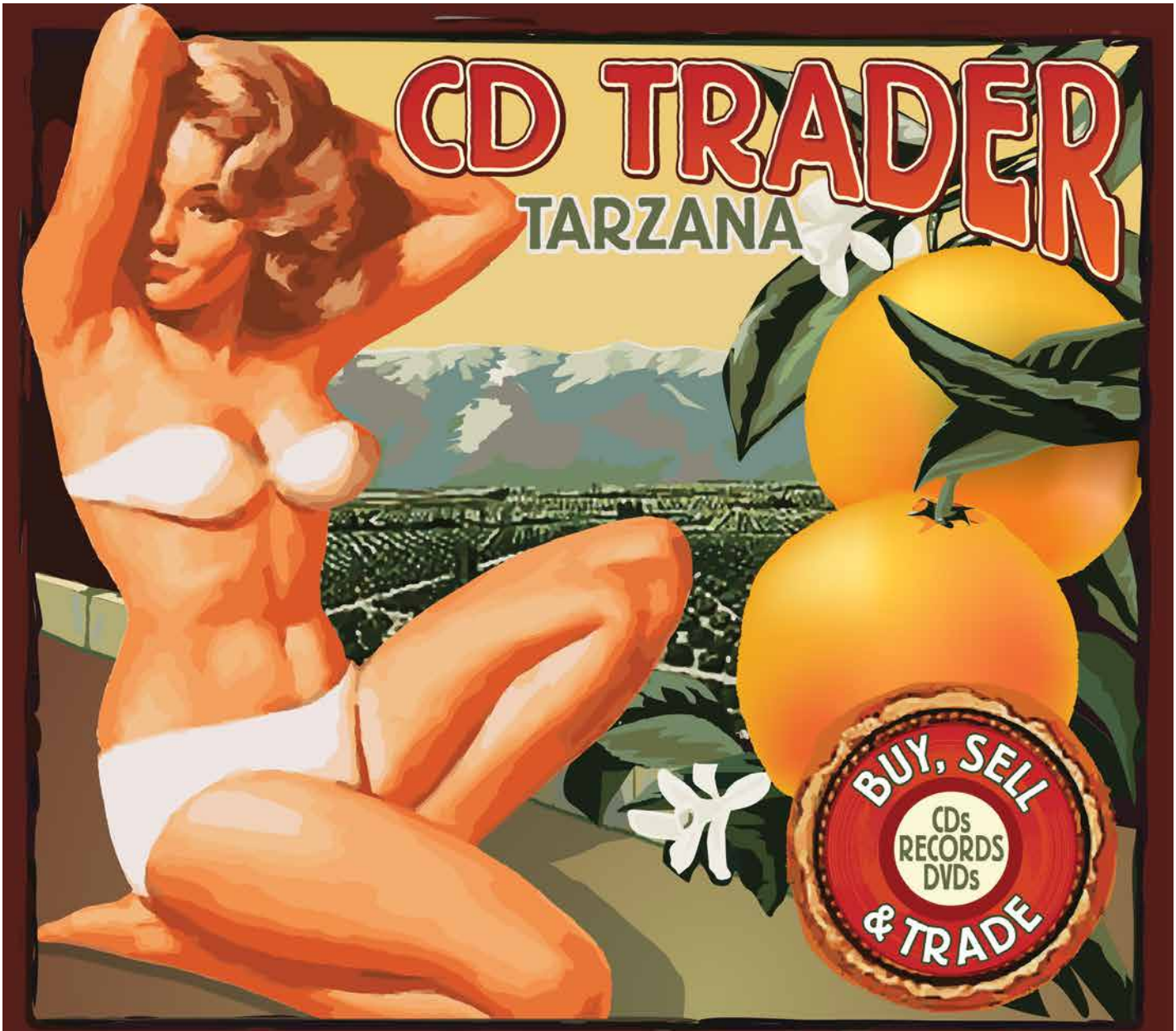

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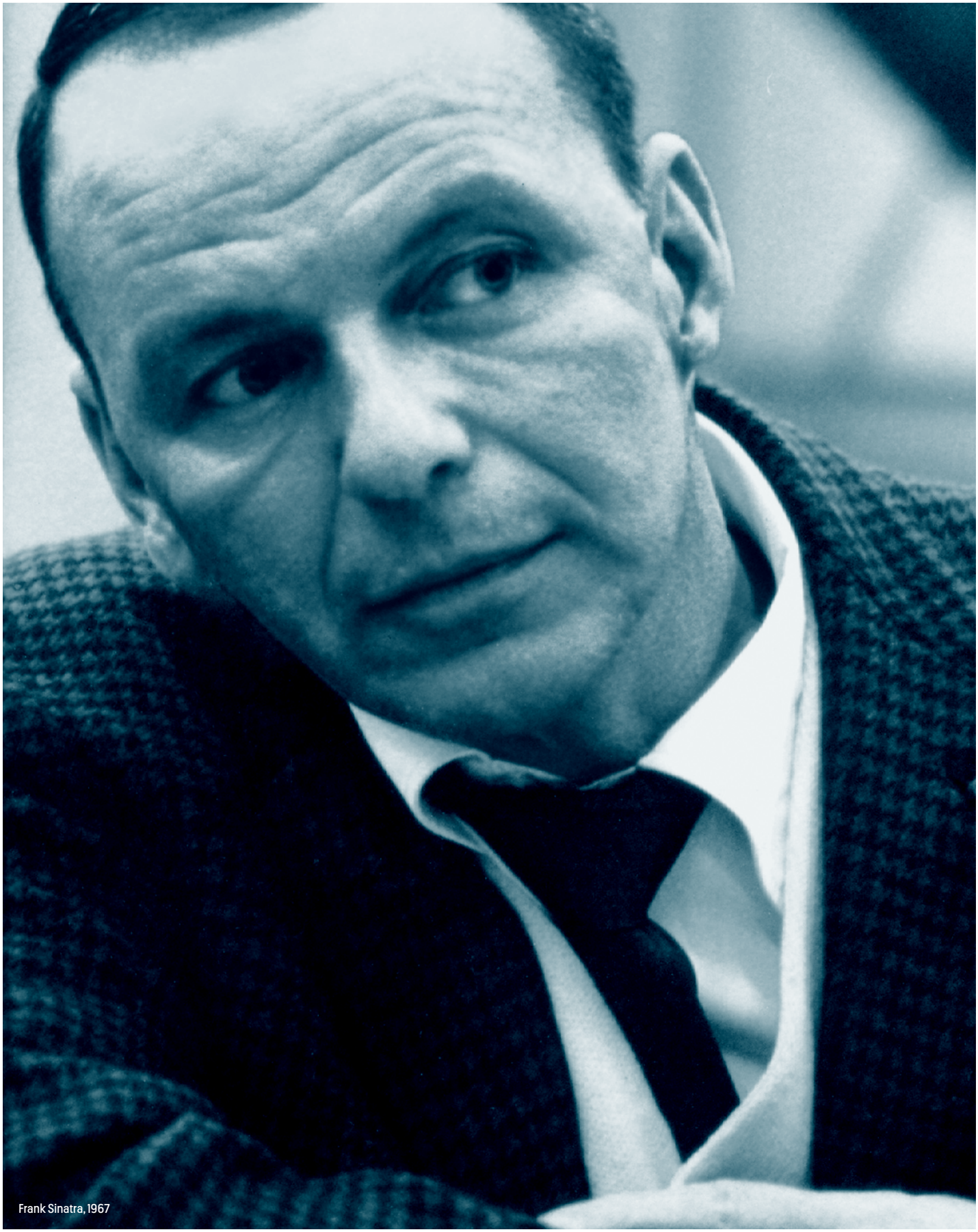

Frank Sinatra, 1967

COURTESY FRANK SINATRA ENTERPRISES

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BY HARVEY KUBERNIK

FRANK SINATRA'S ACCLAIMED 1967 ALBUM WITH Brazilian music legend Antonio Carlos Jobim, *Francis Albert Sinatra and Antonio Carlos Jobim* is now expanded for its 50th Anniversary Edition. In April, it was released on compact disc and digital formats via Universal Music Enterprises.

A remastered original album was issued as well on heavyweight 180-gram vinyl LP and in a limited blue vinyl edition, available exclusively from the Sinatra Shop and UDiscover Music.

Francis Albert Sinatra & Antonio Carlos Jobim brought together two maestros from divergent musical worlds in a serene sigh of sun-dappled bossa-nova.

In evening studio sessions at Hollywood's Western Recorders between January 30 and February 1, 1967, Sinatra breathed new life into the album's 10 songs, accompanied vocally on four by Jobim, who also played guitar on the album.

The album's tracks include seven Jobim originals and three American Songbook classics, delicately arranged and conducted by Claus Ogerman with a studio orchestra.

Ogerman's studio credits were Wes Montgomery, Kai

CONTINUED ON PAGE 16

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Winding, and Cal Tjader as a staff arranger for the Verve label on many Creed Taylor productions 1963-1967. He also arranged and conducted the Bill Evans Trio with Symphony Orchestra in 1966.

Earlier in the sixties, Ogerman arranged a number of pop hit singles, including Solomon Burke's "Cry to Me," and conducted the orchestra for Quincy Jones' production of Leslie Gore's "It's My Party."

Sonny Burke produced the heralded Sinatra and Jobim album.

Burke was a big band arranger who worked with Charlie Spivak and Jimmy Dorsey bands, later writing tunes with Peggy Lee for Disney's *Lady and the Tramp*, and the song "Black Coffee," with Paul Francis Webster.

He also served as bandleader for vocalists Bing Crosby, Dinah Shore, Ella Fitzgerald and Mel Torme, eventually becoming musical director of Reprise Records.

"I Concentrate on You" penned by Cole Porter for the 1940 movie *Broadway Melody of 1940*, was a popular turntable hit on L.A. radio station KMPC.

"I haven't sung so soft since I had the laryngitis," joked Sinatra during their first evening together in the studio, easing into the hushed swing of the sessions.

IMMEDIATELY AFTER SINATRA CONCLUDED his February 1st date with Jobim, Frank and his daughter Nancy, with session musicians later to be known as the Wrecking Crew, including drummer Hal Blaine and guitarist Al Casey, with producers Lee Hazelwood and Jimmy Bowen, and an arrangement from Billy Strange, cut the Carson Parks-penned single "Somethin' Stupid."

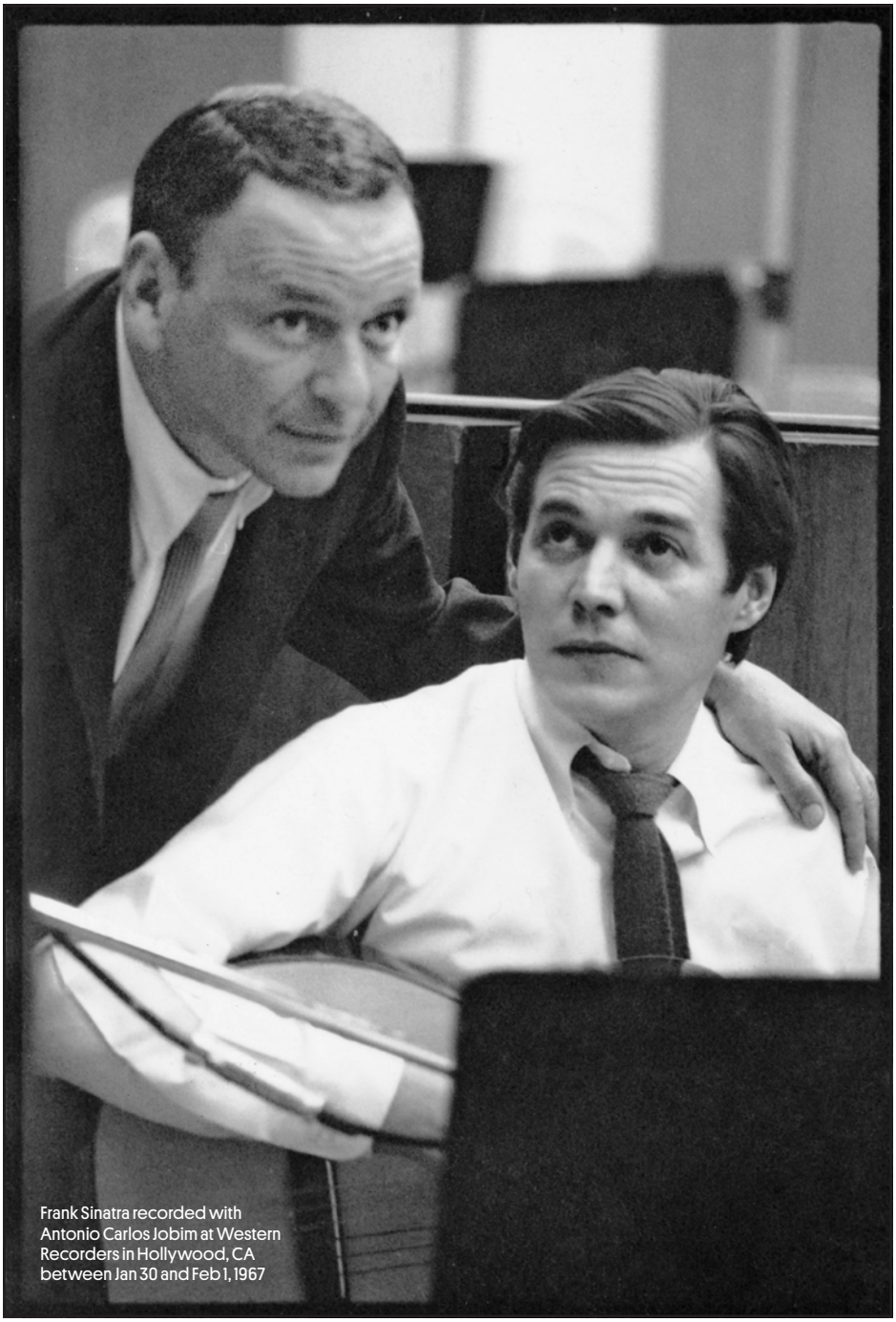
Their duet reached number one in the Billboard charts and appeared on the Frank Sinatra Reprise LP *The World We Knew*.

In her book, *Frank Sinatra: An American Legend*, Nancy Sinatra wrote about recording "Somethin' Stupid" with her father.

"At the end of the session, the A Team in the studio stepped aside, and Dad let me bring in my B Team to record a duet novelty song called 'Somethin' Stupid.' On the first take, Dad got silly, sounding his S's like Daffy Duck for fun, so we had to do a second take. Mo Ostin, the president of Reprise, bet him two dollars it would bomb. He lost his money. It went to number one, selling several million copies."

Francis Albert Sinatra & Antonio Carlos Jobim ascended *Billboard*'s albums chart in April 1967, peaking at No.19 and remaining on the chart for 28 weeks.

"At Reprise, the label he started in 1960, Sinatra was able to collaborate with such musical giants as Count Basie, Duke Ellington and Antonio Carlos Jobim. The pairing of Sinatra and Jobim in 1967 is one of the best collaborations during Frank's 'Reprise' era," mentioned Charles Pignone, producer-archivist for the Sinatra Family, and author of *The Sinatra Treasures*.



COURTESY FRANK SINATRA ENTERPRISES

Frank Sinatra recorded with Antonio Carlos Jobim at Western Recorders in Hollywood, CA between Jan 30 and Feb 1, 1967

"Sinatra's singing is sublime. Jobim's playing is perfection. Claus Ogerman's arrangements are exquisite. The orchestra is outstanding. The album, to this day, is simply superb!"

I also really dug the television special Frank Sinatra: *A Man and His Music + Ella + Jobim* that was taped at NBC studios in Burbank and was broadcast in November of 1967.

Sinatra was a Grammy winner in 1966 and 1967 but in 1968 at the 10th Annual Grammy Awards his album with Jobim was nominated for Album of the Year but lost out to the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*.

The 50th Anniversary Edition's CD and digital configurations implement two bonus tracks: A medley of "Quiet Nights of Quiet Stars"/"Change Partners"/"I Concentrate on You"/"The Girl from Ipanema" from *A Man And His Music + Ella + Jobim*, and a previously unreleased studio session of "The Girl from

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6/03 **FYF Presents:** Tigers Jaw
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CONTINUED FROM PAGE 16

Ipanema" from January 31, 1967.

"The 1967 Sinatra/Jobim album is beautiful, all 27 minutes of it, and I'm glad it's being reissued for a wider audience," offered KEBF-FM deejay, James Cushing, who hosts the program Jazz Classics in Morro Bay, California.

"The quiet that Jobim's music contains rubs against Sinatra's vivid bel-canto extraversion in a memorable way and it's great to hear the two men singing together, as well. I'm OK with Claus Ogerman's orchestrations, but honestly, a chamber jazz group of guitar-bass-piano would have done just as well if not better."

The Sinatra and Jobim teaming, at Western Recorders on Sunset Blvd. was just a handful of months after a 1966 encounter Sinatra had with Rolling Stones' manager and record producer Andrew Loog Oldham and Keith Richards, courtesy of Joe Smith of Warner/Reprise Records who extended an invitation to the duo who were finishing up their *Aftermath* album at nearby RCA Studios.

Frank was very cordial to Andrew and Keith in their two-hour visit, and asked them if they knew his U.K. concert promoter, the talent agent and music impresario Harold Davidson, who also promoted the likes of Count Basie, Stan Kenton, Bing Crosby, Ella Fitzgerald, and helped launch the Dave Clark Five and the Rolling Stones in England.

"I'd always regarded Sam Cooke and Elvis Presley, and later Bob Dylan as the real self-producing artists of the era," Andrew told me in a 2004 interview.

COURTESY UNIVERSAL MUSIC

"Sinatra and Bing Crosby had to be the guv'ners — Keith Richards and I got to watch Mr. Sinatra record, that was an education in form and producing thyself. It's an art that Julio Iglesias and Lionel Ritchie mastered in the 80's — to know thyself and how to dress yourself in sound, song and polish every word so that it belongs. It places you above anything that can be deemed the A&R domain. You have that uncanny period of time where you are at one with the audience.

"I saw Sinatra live in Paris in 1976 when my wife Esther and I were living there," Oldham reminisced in a 2017 lunch conversation. "First time I had seen a singer as instrument in the band. He mixed himself into the band and sang his way out of that mix.

"Frank Sinatra had more lives than David Bowie.

"The Sinatra/Jobim collaboration was a masterpiece in casting and execution. North and South America — Hoboken in the balmy tropics. A forever moment!"

"WHEN A JOURNALIST WENT TO interview pianist Keith Jarrett a few years back, he was struck by the presence of Sinatra's *Capitol Years* box set occupying a place of pride in the jazz icon's home office," observed author and keyboardist, Kenneth Kubernik. "Jarrett's trio had been featuring 'I'm A Fool to Want You' and 'In the Wee Small Hours' in their set.

"It's easy to overlook the status Sinatra enjoyed among the jazz cognoscenti; his larger-than-life persona often drowned out the

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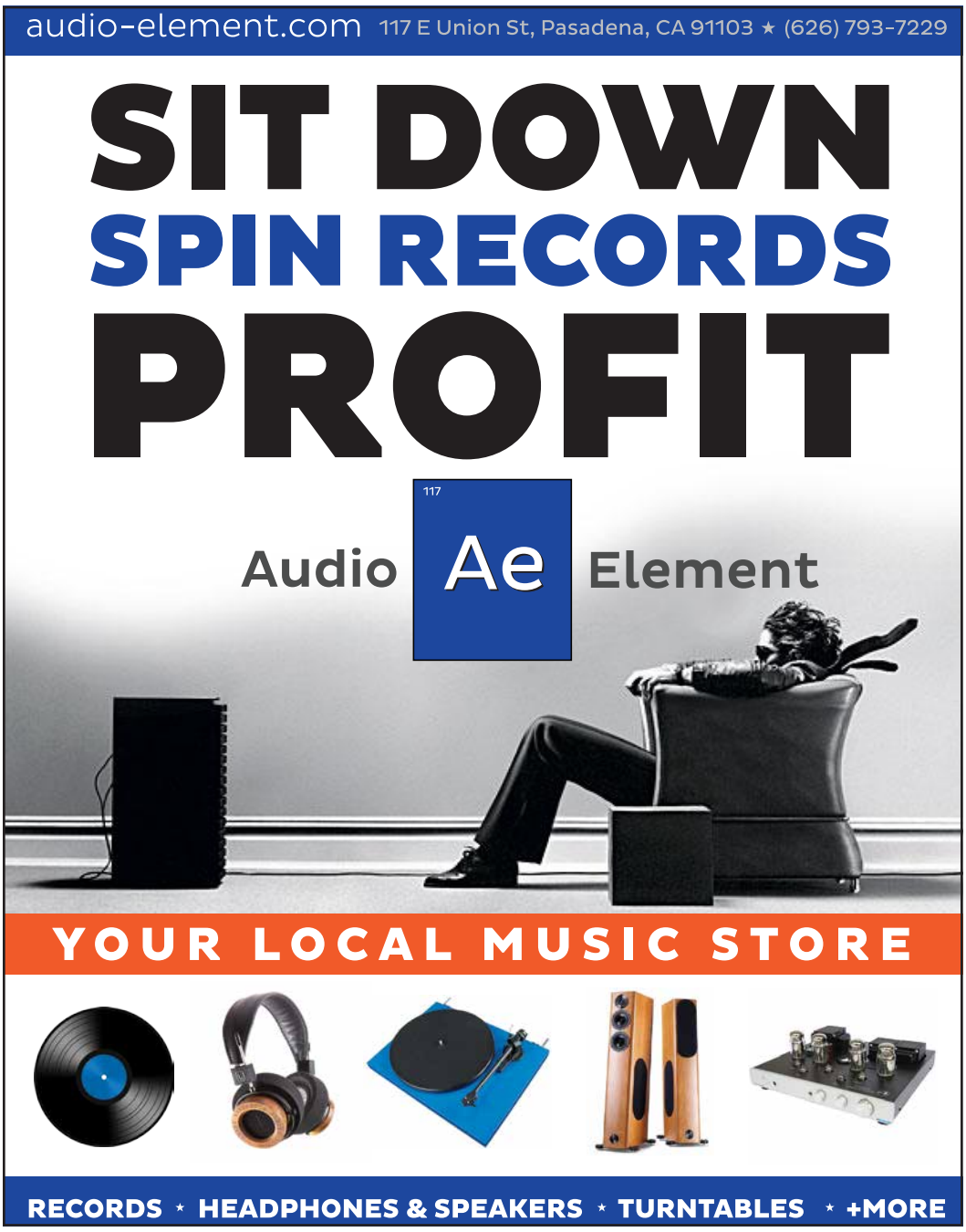
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nuanced, instinctual command he brought to his interpretive art, the hallmark of a great musician with big ears.

"Saxophonist Wayne Shorter heard something too. Sharing the front line with Miles Davis in, arguably, the most vital jazz quintet of the sixties, Shorter wouldn't let his ultra-hip street cred distract him from embracing Sinatra's anodyne pop collaboration with bossa nova's premier voice, Tom Jobim. 'Dindi' would soon find itself provocatively reborn on Shorter's 1969 Blue Note album, *Super Nova*, the Brazilian rhythms of batucada and samba framing an emotionally wrought vocal reading far removed from the Chairman›s Scotch and water take."

COURTESY FRANK SINATRA ENTERPRISES

Frank Sinatra in the studio, 1967

Francis Albert Sinatra & Antonio Carlos Jobim (50th Anniversary Edition)

CD / DIGITAL
1. The Girl from Ipanema
2. Dindi
3. Change Partners
4. Quiet Nights of Quiet Stars
5. Meditation
6. If You Never Come to Me
7. How Insensitive
8. I Concentrate on You
9. Baubles, Bangles and Beads
10. Once I Loved

BONUS TRACKS
11. Sinatra-Jobim Medley: Quiet Nights of Quiet Stars/Change Partners/I Concentrate on You/ The Girl from Ipanema (from A Man And His Music + Ella + Jobim)
12. The Girl from Ipanema (previously unreleased studio session from January 31, 1967)

180G VINYL LP / LIMITED EDITION BLUE VINYL LP
SIDE 1
1. The Girl from Ipanema
2. Dindi
3. Change Partners
4. Quiet Nights of Quiet Stars
5. Meditation
SIDE 2
1. If You Never Come to Me
2. How Insensitive
3. I Concentrate on You
4. Baubles, Bangles and Beads
5. Once I Loved

In the very early-fifties my parents saw Sinatra sing for his supper a number of times at small joints, restaurants and steak houses in Palm Springs when the entertainer was really down and out. It was a period when Frank's contract was not renewed at Columbia Records. He had lost his voice, agent and career.

Then his remarkable artistic and commercial renaissance, with an assist from then-wife Ava Gardner, who helped persuade Columbia Pictures studio head Harry Cohen in 1952 to cast Sinatra for the low paying acting job over higher priced actor Eli Wallach in *From Hell to Eternity*. It won Sinatra a Best Supporting Oscar in 1953, after he inked a new and basic entry level recording contract from President Alan Livingston at Capitol Records.

As a youth in the early-sixties I went with my family a few times to see Frank perform in Las Vegas Nevada at the Sands Hotel and Casino. I was mostly locked up in their hotel room for the engagement but caught some of the action.

Comedian Buddy Hackett, his opening act, was funny and naughty.

I later sat with my mother Hilda in Television City at a CBS sound stage in West Hollywood and witnessed some Sinatra television specials where we had earlier watched 1963-1965 tapings of The Danny Kaye Show. Danny portrayed a character named Jerome. We also in the audience for *The Judy Garland Show*. Barbra Streisand and Judy Garland sang an amazing duet of "Happy Days Are Here Again."

My mother and I caught Frank Sinatra again in 1978 at the Universal Amphitheater in Universal City when I was west coast director of A&R for MCA Records located on the Universal lot. We were seated with Liza Minelli. I told her Freddie Mercury of Queen really loved her act and saw her London Palladium engagement. I had just interviewed Freddie for *Melody Maker*. My mom in 1939 saw Liza's mother Judy Garland in Chicago when she opened her show with "Zing! Went the Strings in My Heart."

Author Richard Havers in his 2004 book Sinatra interviewed my mother about Frank and his musical and cultural impact in the forties.

"I lived in Chicago and was a big fan of Frank. I had seen him at WMAQ in Chicago when he did a radio show with Tommy Dorsey in 1940 and I was determined to go to New York and see him at the Paramount Theater in December of 1943. My cousin, who lived in Brooklyn, met me at the train station and we went straight to the Paramount. Frank was amazing: I was not a screamer. I just sat there paralyzed. We stayed and watched every performance until they threw us out at around 10:30 or 11:00. I left Sunday and back home to Chicago Monday morning. Looking back, I think what was important was that he was there when we needed someone."

In the early eighties, my parents were invited to a party at Chasen's restaurant in West Hollywood arranged by Las Vegas hotel

CONTINUED ON PAGE 22

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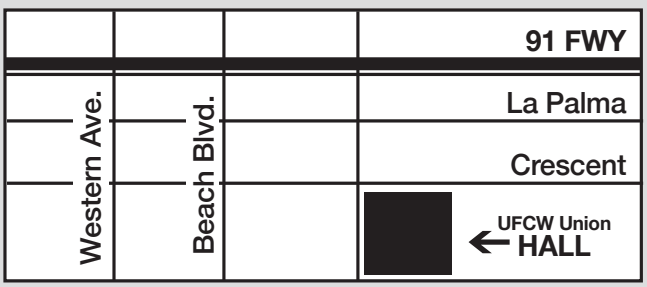

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owner Steve Wynn for Golden Nugget Hotel stock holders. Frank and his wife Barbara were present and politely visited the booths and tables.

An excited Hilda Ria Kubernik finally met Francis Albert Sinatra. My mother told Frank she was at one of the 1943 Paramount Theater shows in New York, as a giddy girl who just graduated high school in Chicago. She enthusiastically posed for a photo with him, and Frank immediately turned to my father Marshall, and suggested to him, "I think your broad needs a drink."

In 1960 Sinatra founded his own imprint, Reprise, with Warner Bros. Records.

In 1966, Frank was back on top of the pop and rock charts with "That's Life," courtesy of legendary music man Russ Regan who worked at Loma Records, a division of Reprise.

"I was general manager at Loma and I gave 'That's Life' to Frank Sinatra to cut," explained Regan to me in my 2014 book, *Turn Up The Radio! Rock, Pop, and Roll in Los Angeles 1956-1972*.

"Kelly Gordon, a songwriter, who co-wrote it, first gave the tune to me. He played a little piano. Kelly brought me the demo of 'That's Life,' which had already been recorded. It was just a hit by O.C. Smith in Houston, Texas. Kelly wanted to record it, but I told him it was a Frank Sinatra hit. [He said,] 'Be my guest.'

"So, I went around my office—it was next door to Mo Ostin. 'Mo, let me play you this song. I think it's a hit for Frank Sinatra.' Mo, God bless him, puts it on, and says, 'Russ, this is a smash for Frank Sinatra.' He [says to] his secretary and assistant, 'Donna. Get me ABC Messenger Service.'

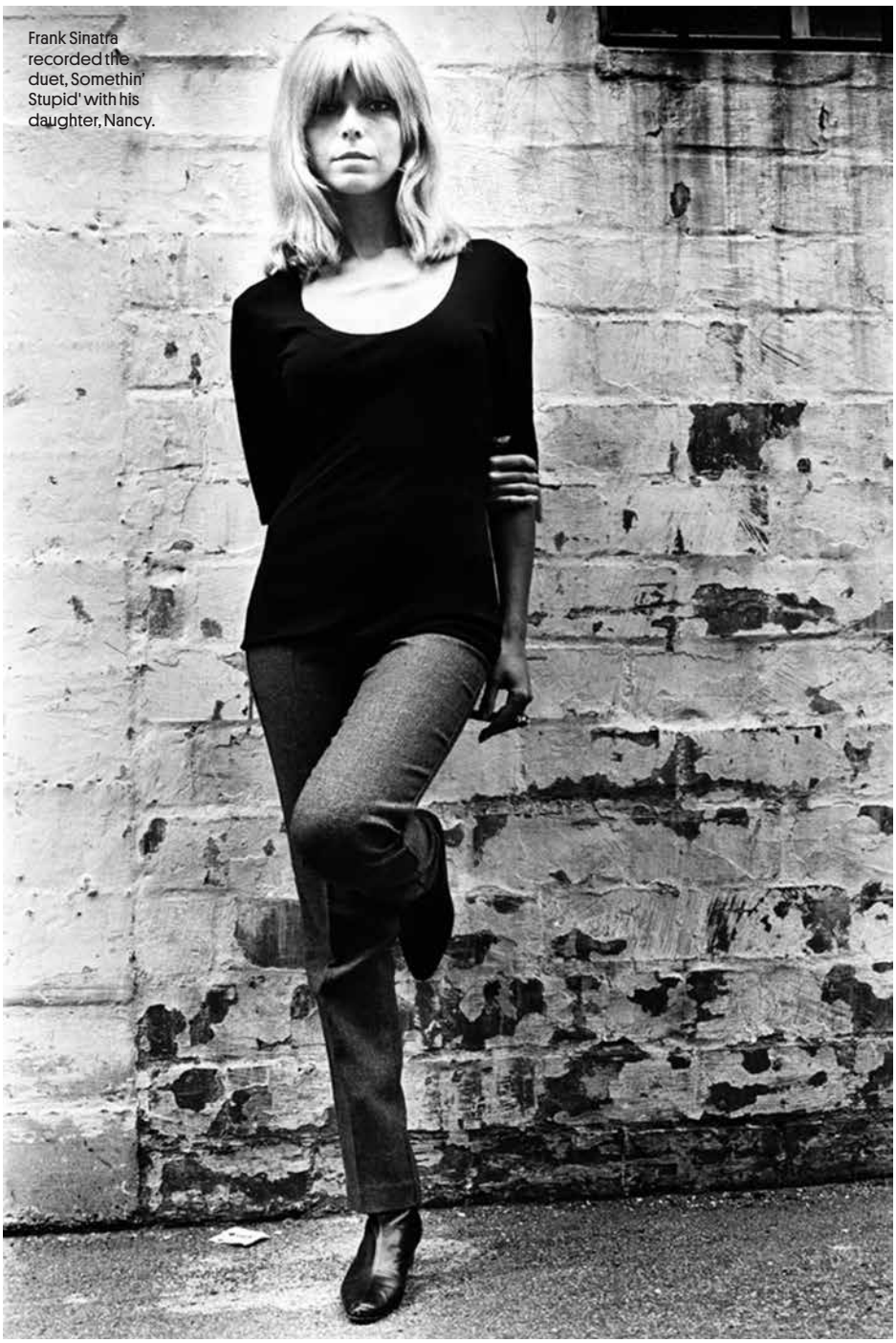
"He sent the dub over to Frank Sinatra. It went to his home after he called Frank. He had the direct line. Two days later, Mo Ostin calls me on the intercom. 'You sitting down? Frank loves the song. He's gonna do it.' Frank was my idol.

Initially, Jimmy Bowen was going to produce it, but he got Ernie Freeman because he felt there was an R & B kind of feel.

"So, we all went to United Western. Frank did it in two takes. Never met him, [but] I watch it go down with the vocal contractor B.J. Baker and her background singers. [Gwenn Johnson and Jackie Ward]. I walked [out] onto Sunset Boulevard. 'Thank you, God. This is a smash!'

"Jimmy Bowen acknowledged me. The record got released thirty days later. It took off like a rocket ship. By October '66, it was a Top 4 record on the pop charts and number one on the R & B charts. That could only happen because it was done in L.A.

"Then Frank flew me and Mo to Las Vegas, where he was playing the Sands Hotel. Mo and I took his wife, Mia Farrow, to dinner at the Flamingo to see Trini Lopez. He was also on Reprise, and she was a Trini Lopez fan. Then we came to the midnight show of Frank at the Sands, and we're sitting ringside. Right? And he belted out 'That's Life,' and I thought I'd died and gone to heaven. Incredible show. It was his anthem before 'My Way' replaced it. That Sonny Burke produced. "After the show, we were all invited to have a 2:00 Am supper at the Chinese restaurant at the Sands Hotel. Sinatra is sitting next to me. I'm calling him 'Mr. Sinatra.' He asks, 'Can I call you Russ?' 'Sure!' Everyone at the table knew I found the song. "MO and I flew back home at 10:00 am the next day. Two weeks go by after this incredible night, and I walk into Martoni's Italian restaurant on Cahuenga to hang out with the record company guys. And there is Frank Sinatra, sitting there with Jilly Rizzo and his guys at a booth. I walk up to him [and say,] 'Hi, Mr. Sinatra.' [He says,] 'Get lost, kid!' So I start walking way—my heart was broken. [Then I hear,] 'Get back here, Russ! I know who you are.' Frank Sinatra got me good."



Frank Sinatra recorded the duet, Somethin' Stupid' with his daughter, Nancy.

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CONTINUED ON PAGE 24

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Terry O'Neill is one of the world's most accomplished and collected photographers whose work hangs in national galleries and private collections worldwide. For more than 50 years his camera has chronicled the frontline of fame, in particular the emerging rock stars and icons of the 60s. O'Neill photographed the Beatles and the Rolling Stones when they were still struggling young bands seeking a recording contract in London's clubs and pubs.

O'Neill worked closely too with Frank Sinatra over 30 years, being granted access to the chairman back stage and in private.

O'NEILL INTERVIEW

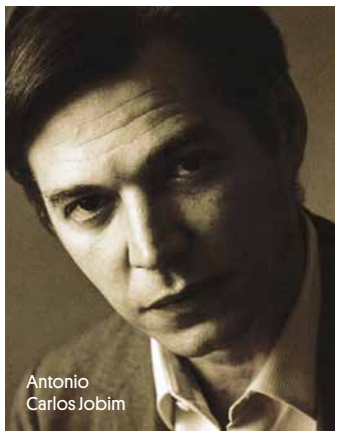
IN 2002, I INTERVIEWED O'NEILL for *Treats!* magazine after he published Sinatra: Frank & Friendly (Evans Mitchell Books).

HK: You photographed Frank Sinatra over the decades.

TO: When I first met Frank, he was making a film *Tony Rome*. And I knew Ava Gardner very well. And told her, 'I've got the chance to go across and photograph your ex-husband.' And she said, 'Oh, I'll write you a letter.'

"Now I don't know what she ever put in the letter of introduction, but I walked on the set of this film, handed him the letter, and he said. 'Right, Bloke, you're with me.' Frank was always in love with Ava. Always.

"Ava opened the door to me and



GUY WEBSTER

Antonio Carlos Jobim

I never looked back. I covered his concerts, rehearsals and films. Frank never queried anything I did. I could walk in whenever I liked and take photos of whatever I liked. And then I was for the next 30 years off and on. I mean, I could go anywhere with him. Funny enough, in the beginning, I did not realize quite how big he was. Do you know what I mean? I did not realize the sort of size of him and the impact that he has on the world. I loved his singing but I did not realize how great he was.

"Frank just had everything. I mean, you knew you were definitely in the presence of a great man. Irrelevant of what anyone ever says about him. He really was a great man and had a magnetic personality. Frank had this air about him; he really did light up a room when he walked in. When doing photos with him he was so comfortable he totally ignored me. It's great because he just makes like you're not there. And I went anywhere with him. He actually was a good photographer himself. He was an incredible man and he knew, you know, just to ignore you, so you could feel more comfortable and you could work better with him. You didn't feel you were being intrusive.

"I had access with Frank, and I worked very hard. I didn't sit around and talk with him all the time. I learned and realized with Sinatra as our working relationship went on that I can't be one of the people sitting down having a drink with him. Because that is not what I want to be. I want to be the photographer. I think that he,

CONTINUED ON PAGE 26

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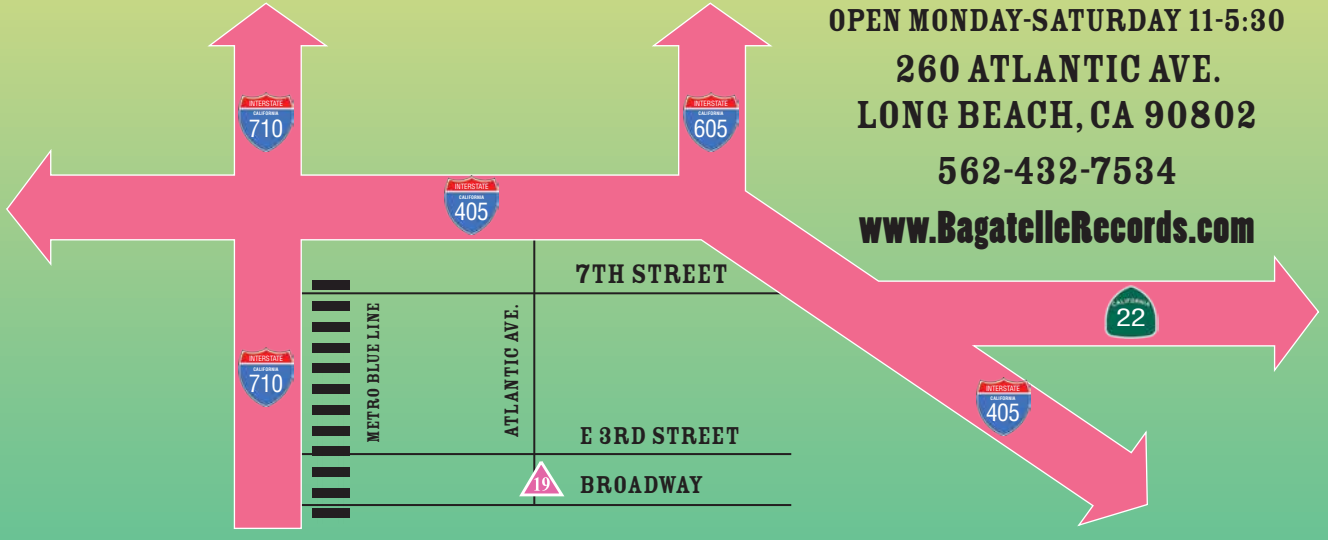

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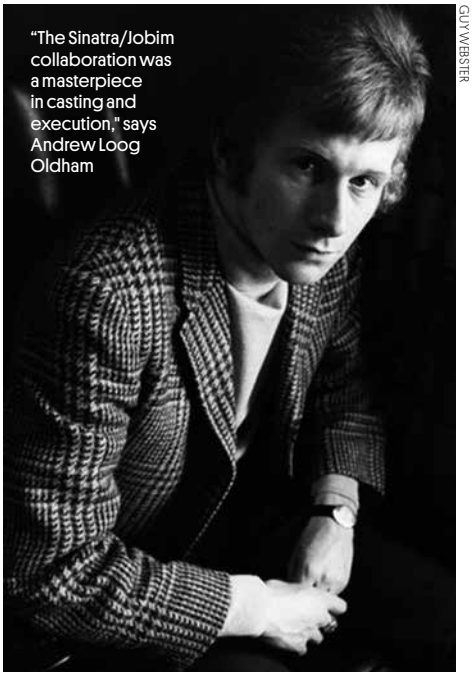
during that period, wondered why I wouldn't sort of be more friendly and sort of still have all the respect for him. Because I think respect is the key thing in my work. And it shows in the way I look at people in my photographs

"When I assembled the Frank book, first of all it brought back lots of memories seeing all the pictures. It was just my tribute to him. Because I've always wanted to give something back to him. And that was my way of doing it. I promised him I'd do this book one day and I never really got around to it. I did get everything all together now and sort of repaid him by doing the book.

HK: Your book shows us the process, knowledge, and empathy Sinatra had for his audience and the understanding of the songbook on record and in performance.

TO: Frank's love for the music and the musical history was always very apparent to me. He cited the musicians. When he walked out on stage he just had a presence and he just hypnotized the whole audience. I mean, I never saw him not give 100 per cent. And he cared a lot about the music. He was brilliant at rehearsals. You think he walked out there and 'Ring-A-Ding-Ding' and just does it. But he listens to the audience when the comedian is on, the warm up guy, and he gages the mood



"The Sinatra/Jobim collaboration was a masterpiece in casting and execution," says Andrew Loog Oldham

GUY WEBSTER

of the audience, and he was a great conductor as well. He was a very versatile guy.

"Yes, unlike the Beatles later, and the Stones, he didn't write the songs he sang but it was like the songs were written for him. But he was a wonderful man and always gave absolute full credit to every songwriter, always. And arrangers.

Throughout his six-decade career, Frank Sinatra performed on more than 1,400 recordings and was awarded 31 gold, nine platinum, three double platinum, and one triple platinum album by the Recording Industry Association of America. Sinatra demonstrated a remarkable ability to appeal to every generation and continues to do so; his artistry still influences many of today's music superstars. The Oscar® winner also appeared in more than 60 films and produced eight motion pictures.

Sinatra was awarded Lifetime Achievement Awards from The Recording Academy, The Screen Actors Guild and the National Association for the Advancement of Colored People (NAACP), as well as the Kennedy Center Honors, the Presidential Medal of Freedom and the Congressional Gold Medal.

For more information about Frank Sinatra, visit sinatra.com.

Harvey Kubernik has been a music journalist for over 44 years and is the author of 10 books, including Leonard Cohen, Everybody Knows, and Neil Young, Heart of Gold. In April 2017, Sterling published Kubernik's 1967 A Complete Rock Music History of the Summer of Love.

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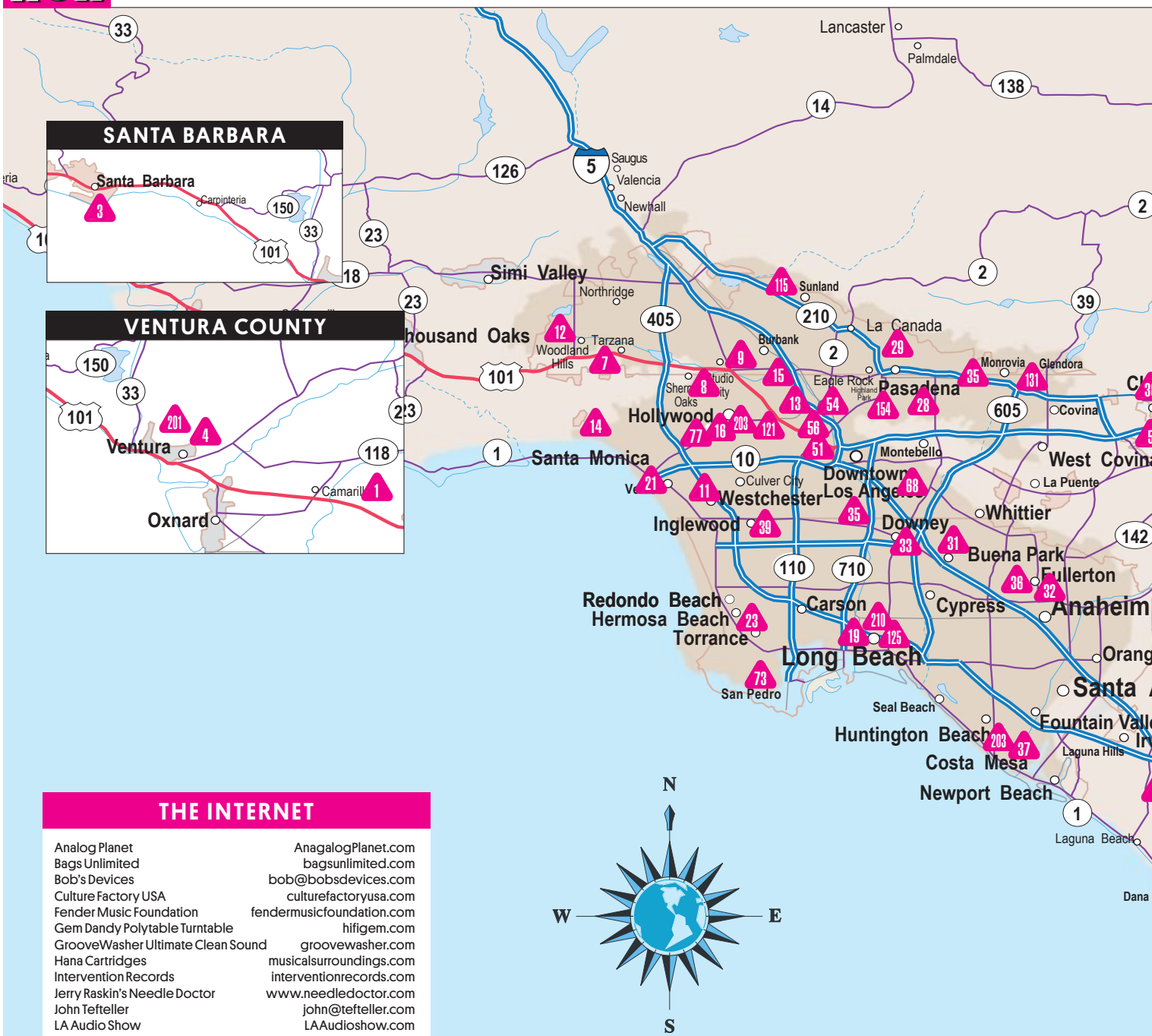

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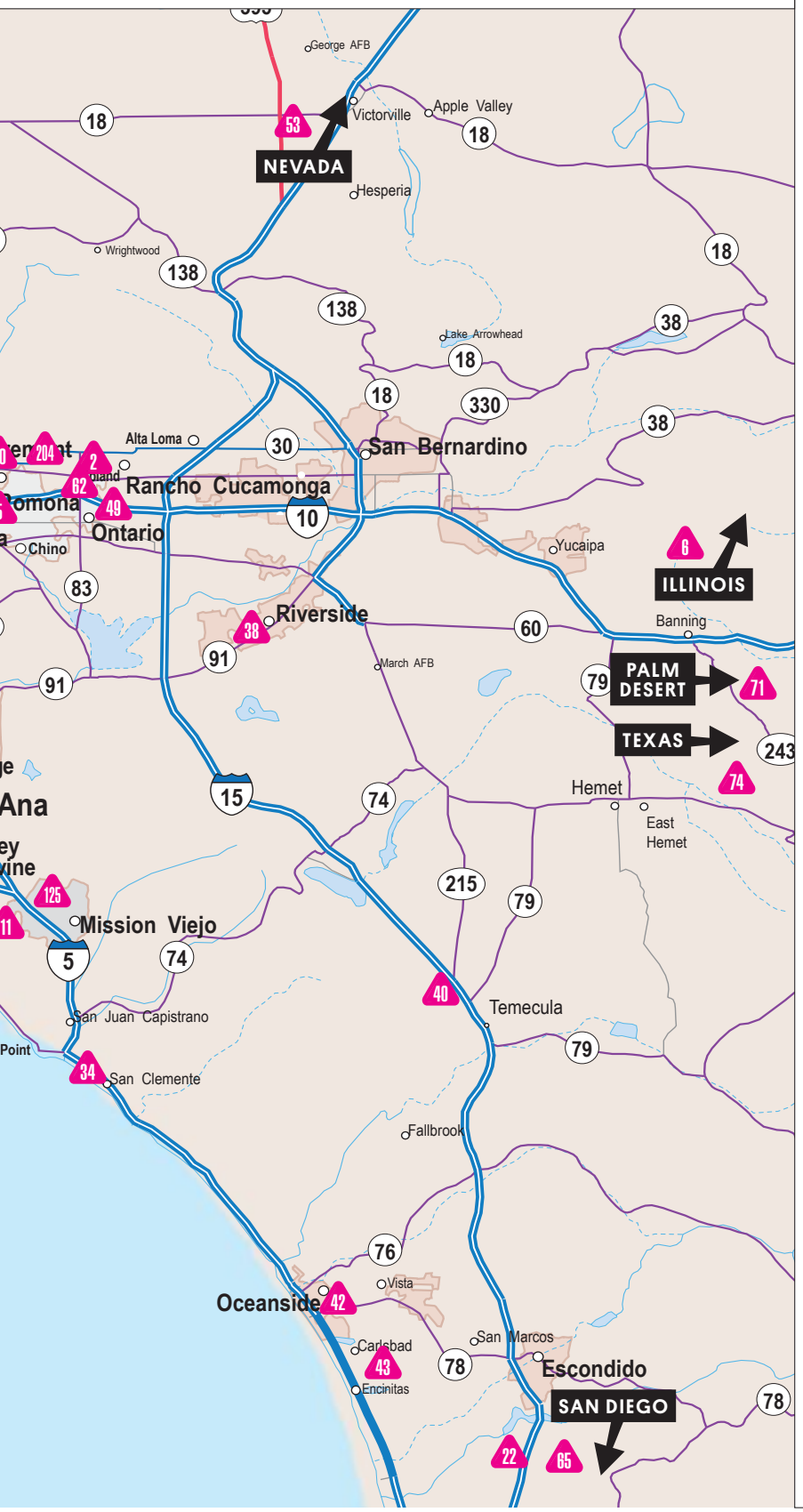
DISCLAIMER: this map is for infotainment purposes only. The triangles slide around if you jiggle the paper around too much ,so just use the map as a rough guide. It in no way represents the size, shape, exact location, temperament or statistical density of said record store.

OUTHERN CALIFORNIA



SANTA BARBARA/VENTURA COUNTY

1	Record Outlet	1489 E. Thousand Oaks Bl	Thousand Oaks	91360
3	Warbler Records	131 E. De La Guerra	Santa Barbara	93101
4	Grady's Record	2546 E. Main St	Ventura	93003
201	Jockamo Records	522 E. Santa Clara St	Ventura	93001

SAN FERNANDO VALLEY/BURBANK

7	CD Trader	18926 Ventura Bl	Tarzana	91356
8	FreakBeat Records	13616 Ventura Blvd	Sherman Oaks	91423
9	Atomic Records	3812 W. Magnolia	Burbank	91505
12	Shelley's Stereo	22102 Clarendon Street	Woodland Hills	91367
115	MediaWorks Records	7830 Foothill Blvd	Sunland	91040

LOS ANGELES / SANTA MONICA

11	Soundsations	8701 La Tijera Blvd	Westchester	90045
14	Record Surplus	12436 Santa Monica Blvd W.	Los Angeles	90025
15	Rockaway Records	2395 B Glendale Blvd	Silverlake	90039
16	Amoeba Music	6400 Sunset Bl	Hollywood	90028
21	Angel City Records & Books	218 Pier Ave	Santa Monica	90405
51	LA Jazz	2200 Beverly Blvd	Los Angeles	90057
54	Jacknife Records & Tapes	3149 Glendale Blvd	Los Angeles	90039
56	Caveman Vintage Music	3231 N Main St	Los Angeles	90031
77	Headline Records	7706 Melrose Ave	Los Angeles	90046
121	Ahead Stereo	7428 Beverly Blvd	Los Angeles	90036
39	Pacific Sound Service	408 E. Manchester Blvd	Inglewood	90301
13	Mono Records	1610 E. Glendale Blvd.	Los Angeles	90041
154	Gimme Gimme Records	5810 N Figueroa St	Los Angeles	90042
35	George Meyer Audio	4844 W. Jefferson Blvd	Los Angeles	90016

LONG BEACH / SOUTH BAY

19	Bagatelle	260 Atlantic Ave	Long Beach	90802
23	PM Sounds	1115 Sartori Avenue	Torrance	90501
210	Dex Records	3906 East 7th Street	Long Beach	90804
73	JDC's Record Shop	447 W 6th Street	San Pedro	90731

SAN GABRIEL VALLEY AREA

28	Pasadena City College (PCC)	1570 E. Colorado	Pasadena	91106
29	Audio Element	117 E Union St	Pasadena	91103
71	Kaos Records	1044 N Citrus	Covina	91722
131	Brooks Berdan	110 W Olive	Monrovia	91016

CLAREMONT / POMONA / ALTA LOMA

5	The Glass House Record Store	248 W 2nd Street	Pomona	91766
30	Rhino Records	235 Yale Ave	Claremont	91711
62	Penny Lane Records	1551 W. 13th St. #107	Upland	91786
2	A.G. Collectibles	751 W. Foothill Blvd	Upland	91788
204	Upscale Audio	2058 Wright Ave	La Verne	91750

ORANGE COUNTY

31	Greater Orange County Record Show	8530 Stanton	Buena Park	90620
32	Burger Records	645a S. State College Blvd.	Fullerton	92831
33	Far West Record Supply	SEE OC Record Show	Buena Park	90620
34	Moldy Toes Records	221 S Ola Vista	San Clemente	92672
36	Black Hole Records	108 North Harbor Blvd	Fullerton	92832
37	Factory Records	440 E 17th Street	Costa Mesa	92627
125	Black Vinyl Park	22821 Lake Forest Dr. Ste. 109	Lake Forest	92630
203	Crème Tangerine	2930 Bristol St K2	Costa Mesa	92627

RIVERSIDE COUNTY / PALM SPRINGS / PALM DESERT

38	Mad Platter	1223 University Ave	Riverside	92501
40	Old Town Records	42012 Main Street	Temecula	92590
49	The Record Mission	129 Euclid Ave	Ontario	91762

SAN DIEGO / COUNTY

42	Spin Records	370 Grand Ave	Carlsbad	92008
43	Lou's Records	434 N. Coast Highway 101	Encinitas	92024
22	M Theory Records	915 W. Washington Ave	San Diego	92103
65	Alma Music	5759 La Jolla Blvd.	La Jolla	92037

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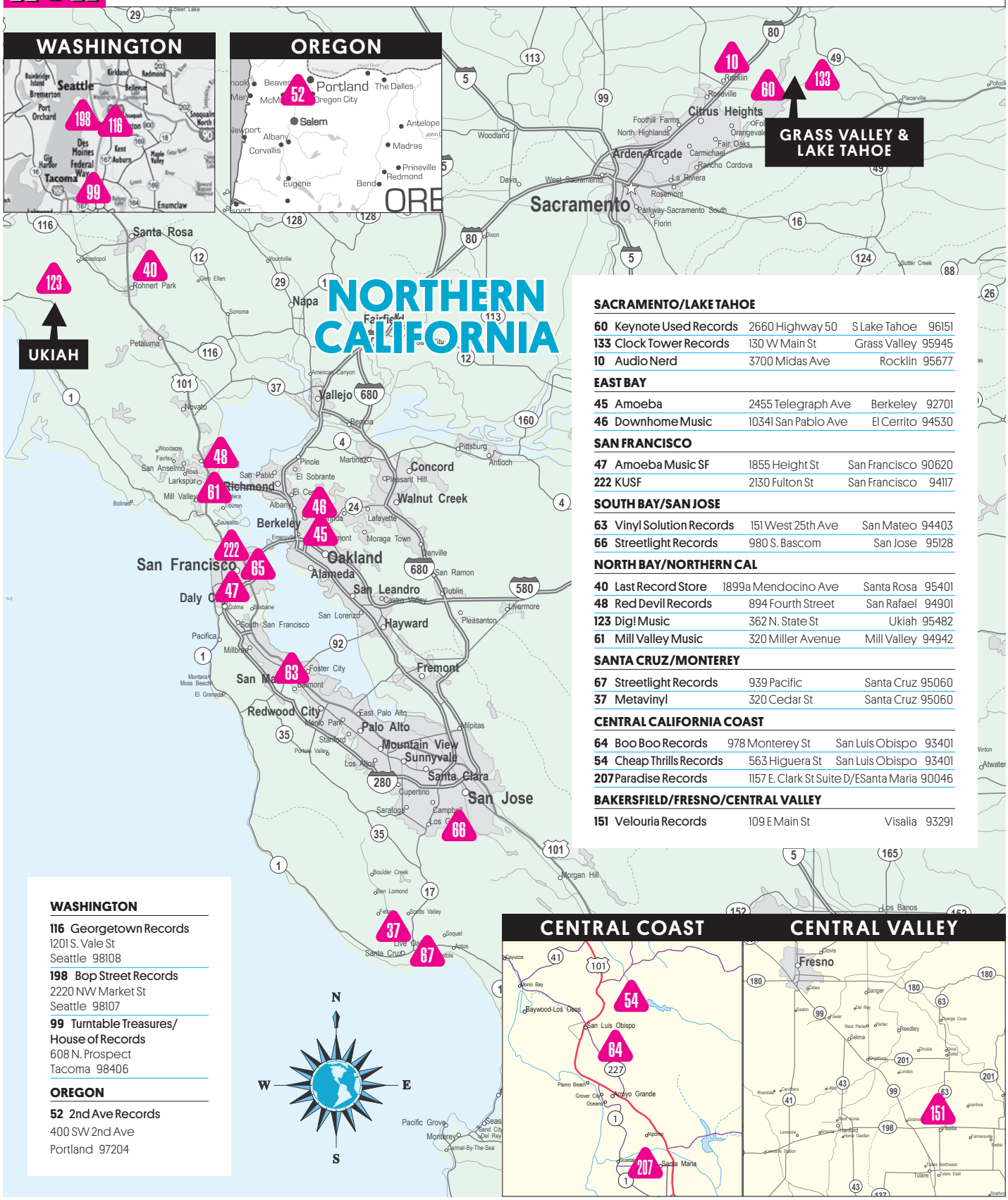

SACRAMENTO/LAKE TAHOE			
60 Keynote Used Records	2660 Highway 50	S Lake Tahoe	96151
133 Clock Tower Records	130 W Main St	Grass Valley	95945
10 Audio Nerd	3700 Midas Ave	Rocklin	95677
EAST BAY			
45 Amoeba	2455 Telegraph Ave	Berkeley	92701
46 Downhome Music	10341 San Pablo Ave	El Cerrito	94530
SAN FRANCISCO			
47 Amoeba Music SF	1855 Height St	San Francisco	90620
222 KUSF	2130 Fulton St	San Francisco	94117
SOUTH BAY/SAN JOSE			
63 Vinyl Solution Records	151 West 25th Ave	San Mateo	94403
66 Streetlight Records	980 S. Bascom	San Jose	95128
NORTH BAY/NORTHERN CAL			
40 Last Record Store	1899a Mendocino Ave	Santa Rosa	95401
48 Red Devil Records	894 Fourth Street	San Rafael	94901
123 Dig! Music	362 N. State St	Ukiah	95482
61 Mill Valley Music	320 Miller Avenue	Mill Valley	94942
SANTA CRUZ/MONTEREY			
67 Streetlight Records	939 Pacific	Santa Cruz	95060
37 Metavinyl	320 Cedar St	Santa Cruz	95060
CENTRAL CALIFORNIA COAST			
64 Boo Boo Records	978 Monterey St	San Luis Obispo	93401
54 Cheap Thrills Records	563 Higuera St	San Luis Obispo	93401
207 Paradise Records	1157 E. Clark St Suite D/E	Santa Maria	90046
BAKERSFIELD/FRESNO/CENTRAL VALLEY			
151 Velouria Records	109 E Main St	Visalia	93291

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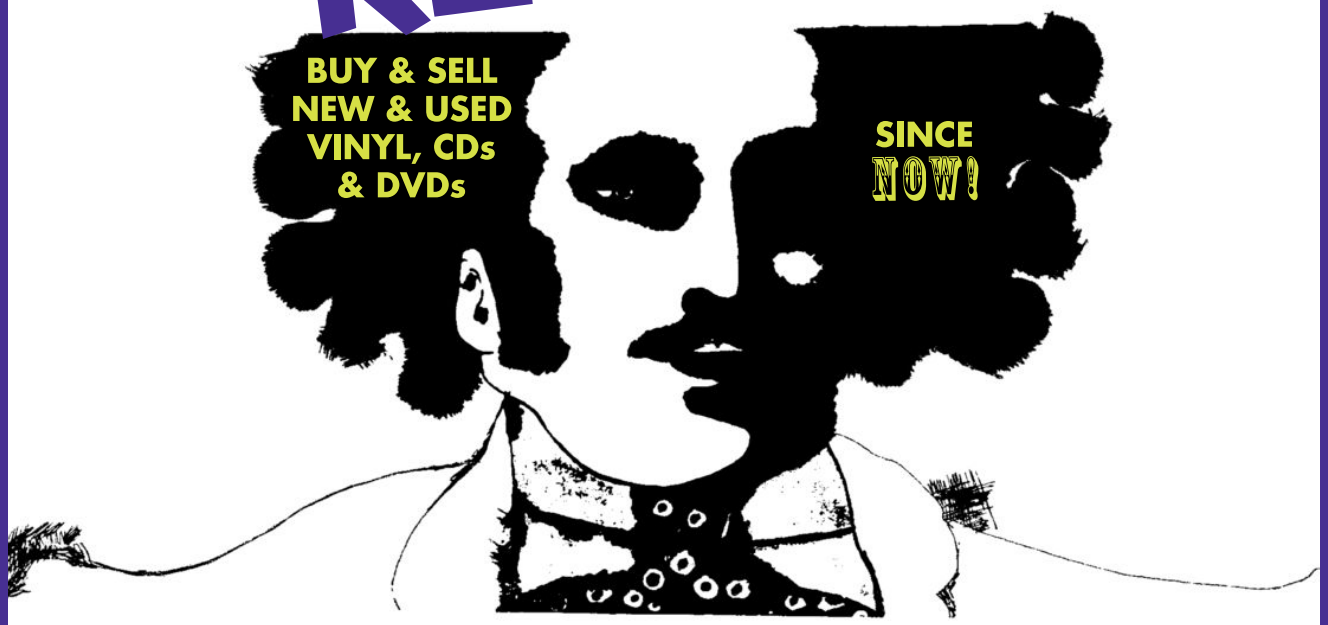

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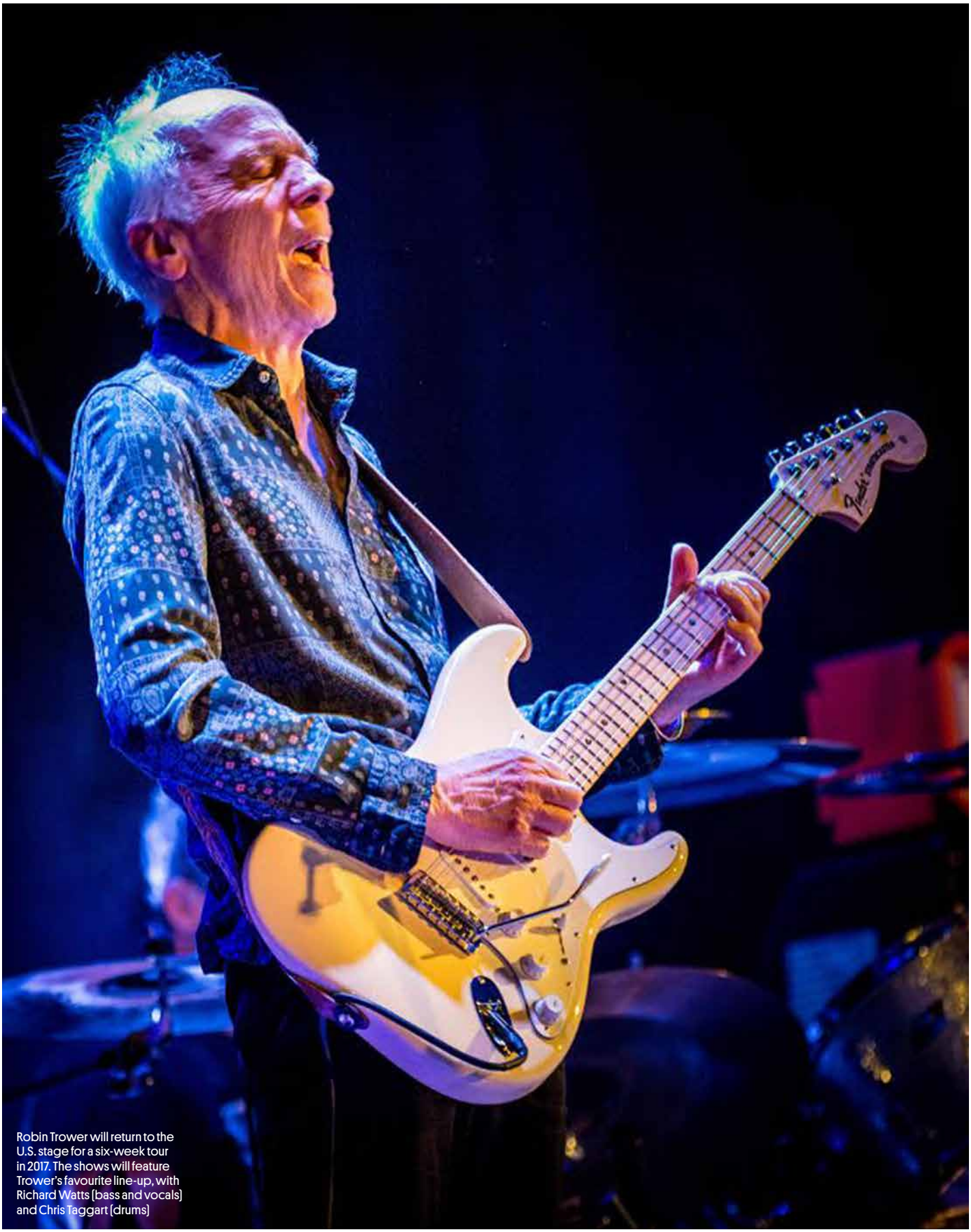

COURTESY FRANK SINATRA ENTERPRISES

Robin Trower will return to the U.S. stage for a six-week tour in 2017. The shows will feature Trower's favourite line-up, with Richard Watts (bass and vocals) and Chris Taggart (drums)

ROBIN TROWER

TIME AND EMOTION

Robin Trower's new 11-song album, *time and emotion* is out and he's on tour in the Central and Western U.S. in May and June

BY HARVEY KUBERNIK

BRITISH BLUES ROCK GUITAR STATESMAN ROBIN Trower first achieved commercial and critical success with Procol Harum during the late 1960s before emerging as the bandleader of his own trio in 1974.

Singer and songwriter Trower has just released an 11 song collection *time and emotion* on his own V12 label coinciding with a tour of the United States during May and June.

The album features Trower (vocals, guitar, bass); Livingstone Brown (bass, keyboards); Chris Taggart (drums)

"The great joy of having my own label [owned with manager Derek Sutton] is that you haven't got to make music to please some guy behind a desk," Trower told me in an interview on the eve of his U.S. trek. "You can please yourself and make the music you want. It's the best way to make music. On my own schedule.

"I play guitar every day. Quite often ideas come out. I'll spend 2-3 days on a lyric. Eventually 10 or 11 songs are ready for an album. Sequencing was very important and 'the land of plenty' had to be the opener and 'time and emotion' the last track. I did the artwork for the cover of time and emotion. I wanted as much of myself involved with the album as possible."

FROM HIS SOLO DEBUT IN 1973 WITH *TWICE REMOVED FROM Yesterday*, to 2017's time and emotion, Robin has been creating and constantly developing a sound that has been cross-pollinating the blues, R&B, and elements of psychedelia in a sonic brew distinctly his own.

Althea Wright in *Classic Rock Revisited* reviewed *time and emotion* proclaiming "Robin Trower is back with perhaps his best solo album since he was in his 40s... considering Robin is 72, that is saying a lot! It is not that Trower's recent efforts are not worthy, but rather that his latest release *time and emotion* is so damn good. 'the land of plenty' opens the album with that distorted, loud and wah-wah soaked Fender guitar that has made Robin a god among men amongst guitar nerds. 'what was I really worth to you' follows the opening track up and proves right away this is not one of those albums by older dudes with one song that is killer followed by 'filler'. Nope... this offering is solid from beginning to end."

"I BOUGHT '*WHITER SHADE OF Pale*' in Lichtenstein when I was 13," remembered guitarist David Kessel, owner of www.cave-hollywood.com. "I loved the classical music bent in a rock/pop

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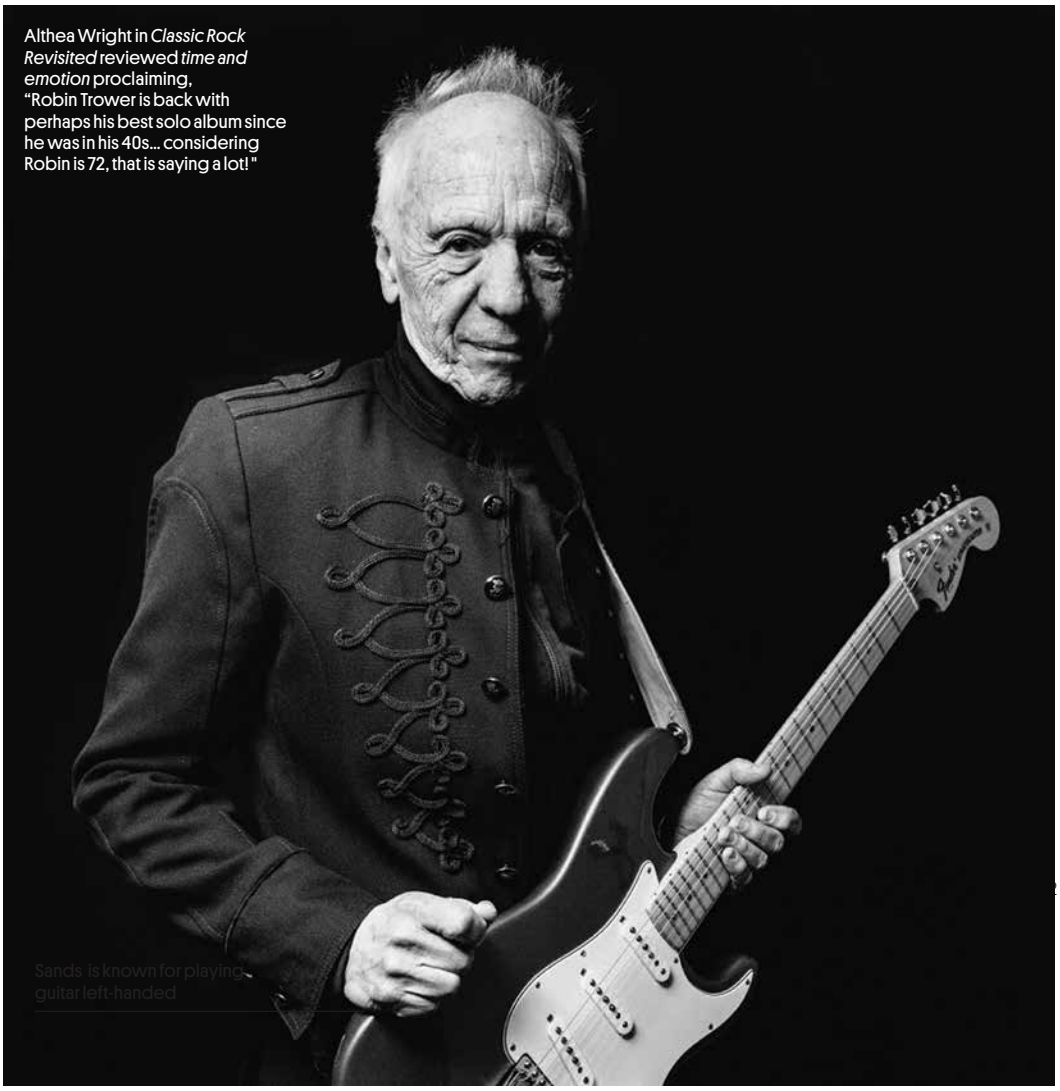
song. Procol Harum has always had a lofty vibe to their music.

"It really grooved for me when Robin Trower was added to the mix. Robin's rock/blues guitar sound (sounds like a Gibson Les Paul guitar through a Marshall amp to me) infused in to the classical music structure of Procol Harum's songs and performance really bring it on home for me. George Harrison is one of my very favorite 'parts' guitar players. I'm talking about well thought out guitar parts and arrangements. Robin did that in his way for Procol Harum. Trower's guitar playing is very controlled and precise. Check out Robin on 'The Devil Came From Kansas' on *A Salty Dog* and 'Whiskey Train' on *Home*. It's an art to know what to play and what not to play.

"As a power trio guitarist, Robin really stretched out," underscored Kessel. "He took the Hendrix and Cream thing on and delivered big time. I know about power trios. My dad, jazz guitarist Barney Kessel, was the first guy to ever put guitar, bass, and drums together as a band. Before then it was usually piano, bass, and guitar if you had a trio jazz group.

"*On Bridge Of Sighs* Robin leaves his mark as a guitar gunslinger. Robin has proven that he can integrate with a band or step up for a guitar showdown. It's interesting that during this period, he switched from a Les Paul guitar to a Fender Stratocaster. The Strat has a more biting sound ala Albert King, then the Les Paul which has deeper tones. Throw in Ernie Ball strings and you're in business. I've always enjoyed Robin's taste and vision in his guitar playing."



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Sands is known for playing guitar left-handed

"I switched to Fender because I felt it had a human voice quality to it. The Gibson had a more brutal sound. I use Ernie Ball strings. They always seem to ring really well and are suited to the Stratocaster."

– ROBIN TROWER

DURING HIS STINT WITH PROCOl Harum Trower typically played Gibson guitars. When he launched his own solo career, Robin switched over to a Fender Stratocaster. The cause of this decision can be traced to a fateful encounter during a tour when Trower was opening for Jethro Tull. He arrived early for a sound check and discovered Jethro Tull guitarist Martin Barre's Stratocaster leaning against and amplifier. He picked it up and fell in love with it.

"I switched to Fender because I felt it had a human voice quality to it. The Gibson had a more brutal sound. I use Ernie Ball strings. They always seem to ring really well and suited to the Stratocaster," reinforced Trower.

Robin continues as an ongoing proponent of the Fender Stratocaster. He has a custom built guitar along with Fulltone pedals and effects. Marshall amplifiers transport the sonic performance.

"Trower took the trio format as popularized by Hendrix and Cream and softened the edges a bit by bringing a more lyrical, albeit radio friendly appeal to the music," offered music journalist Steven Rosen, who sells guitar picks on eBay under the name Spirit Nation.

"The music was melodic hard rock driven by his gloriously fluid Strat playing over an abundance of some of the coolest guitar tunes ever written.

"They say you can really judge the merit of a guitarist by his finger vibrato. When you think of the apex players — Eric Clapton, Paul Kossoff, David Gilmour — they are instantly recognizable in their playing by simply pushing a string up and down. However, it is an insanely difficult technique to develop and very few instrumentalists ever cultivate a decent much less an iconic style. But Trower has managed to do just that, producing a sound that falls somewhere between Clapton's fluid legato and Kossoff's more staccato-like pulls.

"A true master."

CONTINUED ON PAGE 36

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CONTINUED FROM PAGE 34

WHEN ROBIN TROWER COMES TO town always remember there is an acclaimed guitar soloist on stage. Which is why it is often difficult to get tickets to one of his gigs.

"The band trio has been with me for four or five years. We're buddies. Drummer Chris Taggert is a monster. Powerful and precise. And Livingstone Brown on bass. Which on the live shows allows me to cover all the bases. The live repertoire is drawn from a cross section of my catalog," Robin explained.

"We're playing theaters. My audience are fans who go back to Procul Harum and many who come after hearing *Bridge of Sighs*. We do numbers from my solo work. Over the years I will say there's a bit more women at the gigs. The theaters are seated venues. I have very devoted fans."

Robin Trower May and June concerts include multiple dates in various venues in Arizona, California, Nevada and Oregon.

Visit www.robintrower.com for information on shows and time and emotion.

Harvey Kubernik has been a music journalist for over 44 years and is the author of 10 books. In 2014 and 2015, BackBeat Books in the U.S. and Omnibus in the U.K published Harvey Kubernik's books on Leonard Cohen, Everybody Knows and Neil Young, Heart of Gold. In April of 2017, Sterling published Kubernik's 1967 A Complete Rock Music History of the Summer of Love].

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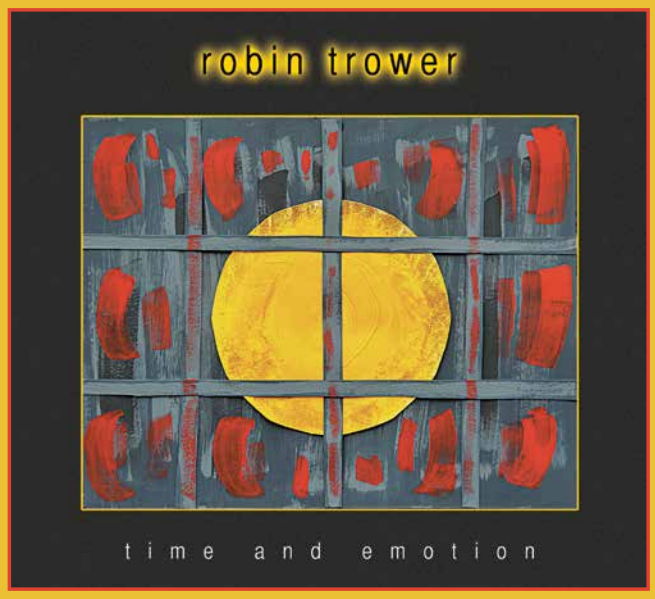

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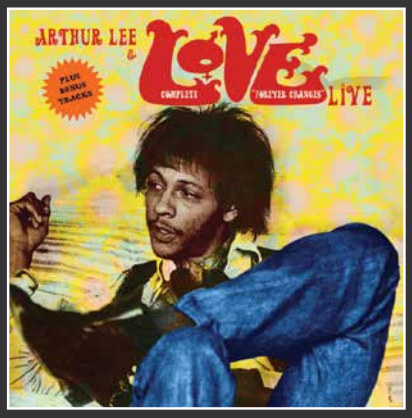

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Alan Holdsworth, Terry Bozzio, Tony Levin and Pat Mastelotto performing at the Triple Door in Seattle, Washington, Jan 2, 2010

LISHEFNER, WIKIMEDIA COMMONS

BY DAVID C. KEPHART

ALLAN HOLDSWORTH HAS been correctly referred to as "a guitarist that even 'guitar heroes' look up to." For over 45 years, his ability to surprise, amaze and transfix listeners with his unique style and technique has been legendary. As a sideman or solo artist, his collected body of work has undoubtedly influenced and transformed the modern musical landscape as much or more than any other artist. Guitarist of all stripes acknowledge his inspiration and influence, despite his apparent lack of great commercial success. Allan himself recognized his limited popular appeal, but pursued his muse with a steadfast determination that was unwavering. His various stints as a band member in the 1970s earned him legions of fans that followed his solo career through various phases over the years.

Earlier this year, Allan released a solo career retrospective 12-CD box set, *The Man Who Changed Guitar Forever: The Allan Holdsworth Album Collection*. Released at the same time, a 2-CD, "best of" collection entitled *Eidolon — The Allan Holdsworth Collection*. The 28 tracks on *Eidolon* were selected by Allan himself, from the 11 studio albums he released from 1982-2003: I.O.U. (1982), *Road Games* (1983), *Metal Fatigue* (1985), *Atavachron* (1986), *Sand* (1987), *Secrets* (1989), *Wardenclyffe Tower* (1992), *Hard Hat Area* (1993), *None Too Soon* (1996), *The Sixteen Men Of Tain* (2000), *Flat Tire* (2001) and *Then!* (2003).

Disc 1 opens with the title track from his last group studio recording *The Sixteen Men Of Tain*, which aptly sets the stage for this remarkable collection. It is jazz played as only Holdsworth can, with traditional approaches quickly left behind by his extraordinary solos and riveting technique. Two more tracks from that record follow, showcasing Allan at his best in this trio format, with Gary Novak on drums and Dave Carpenter on bass. Next, a pair of tracks from his 1996 release "None Too Soon," which feature an expanded group format, adding keyboards to the mix. The inimitable style and approach Allan displays here takes these traditional pieces into another realm. Having Gary Willis on bass and Kirk Covington on drums creates a monster rhythm section, rounded out by Gordon Beck on keyboards.

Continuing his way back in time Allan selected three tracks each from *Hard Hat Area*(1993) and *Wardenclyffe Tower* (1992). Both these albums feature Steve Hunt on keyboards and Gary Husband on drums, with Skuli Sverrisson on bass for *Hard Hat Area* and Jimmy Johnson playing bass on *Wardenclyffe Tower*. Allan has remarked about *Hard Hat Area* in particular "We

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CONTINUED FROM PAGE 40

toured with that band for quite a while. We played quite a bit of those tracks before recording the record." It is quite clear that the band achieved their stated goal of capturing their live dynamics in the studio.

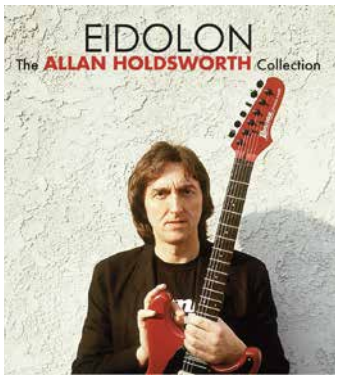
Still moving back in time, Allan chose two selections from *Secrets* (1989) which feature Vinnie Colaiuta on drums and on one track, Alan Pasqua on acoustic piano.

Closing out disc 1 is "an alternative Jack Bruce vocal version" of "Road Games," from his 1983 album of the same name. This track has long been a fan favorite, and easily stands the test of time.

Disc 2 picks back up with a third track from *Secrets*, this time with Chad Wackerman on drums and keyboards and Bob Wackerman on bass. Continuing the reverse chronology, we have two tracks from *Sand* (1987), an album which heavily features Allan playing SynthAxe.

As we continue back into his most prolific SynthAxe period, Allan chose 2 tracks from "Atavachron" (1986) which once again feature Gary Husband on drums and Jimmy Johnson on bass.

For *Metal Fatigue* (1985) Allan's band consisted of Chad Wackerman on drums, Jimmy Johnson bass and Paul Williams vocals. The three tracks Allan selected from this album begin with the title track, whose stunning opening riff is as jarring as it is infectious. It is the last record



Allan made with his original *I.O.U.* vocalist Paul Williams. The next track features the only acoustic guitar solo in the collection, and finally a killer track that long remained a staple of his live shows.

To 1983 now and a pair of tracks from *Road Games*, his one album for Warner Bros. Chad Wackerman again on drums for these tracks, along with the unmistakable virtuosity of Jeff Berlin on bass.

Closing out this reverse chronology, a pair of tracks from the first Allan Holdsworth solo album *I.O.U.* from 1982, with Gary Husband on drums, Paul Carmichael on bass.

Two more tracks close out the disc, one from *Sand* and one from one of his last studio albums F*lat Tire*, which is Allan Holdsworth playing SynrhAxe solo.

Eidolon: The Allan Holdsworth collection covers a lot of ground, and many years. It is an excellent sampler of the prolific career of a true musical genius, and will probably whet your appetite for the box set. Whether you are a long-time fan, or you never even heard of Allan Holdsworth, this collection is definitely worth owning and listening to extensively.

It is very sad to note that Allan Holdsworth passed away unexpectedly on April 15, 2017.

Dave Kephart is an independent broadcast engineer/producer in Thousand Oaks, CA. He engineered "The Lost Lennon Tapes" when he was with Westwood One Radio.

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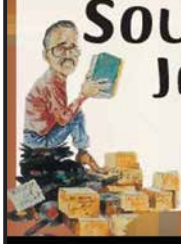

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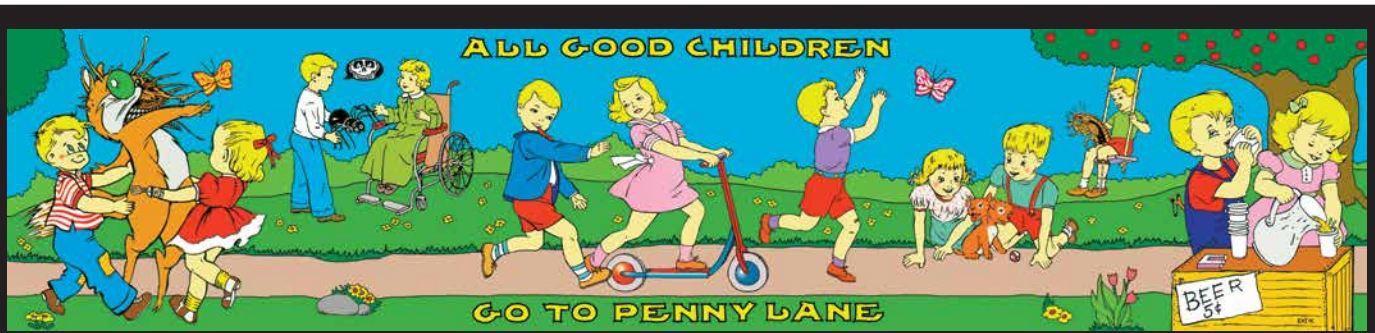

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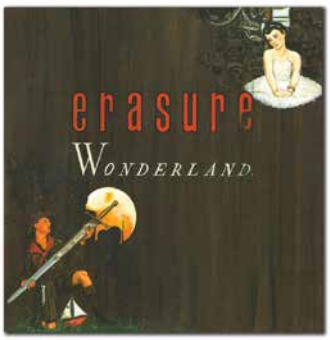

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Kessel, The Original Wrecking Crew

THE RECENT DOCUMENtary film *The Wrecking Crew* chronicles the musicians of the 1960s and '70s who appeared on literally thousands of pop and rock recordings, contributing not only the musical backing, but also countless musical hooks and licks that make the music of that era so memorable. While the film focused on the musicians still alive at the time of filming, many of the musicians that were part of this elite group were only mentioned in passing during the end credits.

Arguably, chief among the go-to session players not discussed in the film was guitar legend Barney Kessel. A session player of extraordinary ability and range, Kessel appeared on records from Frank Sinatra and Judy Garland, to Phil Spector and Sam Cooke, and seemingly everyone else who recorded during the LP era.

Kessel's guitar was used primarily on records recorded in L.A. — including the Monkees and The Beach Boys — and is heard on just about every other LA-based hit you'd care to name from the '60s. He was regarded as possibly the best session guitarist of his time by basically every record producer of the era.

Kessel's jazz credentials are equally impressive; from his early sessions with Oscar Peterson and Charlie Parker, to backing Ella Fitzgerald, Julie London, Billie Holiday, and seemingly every jazz instrumentalist in the 1950s and early '60s. In between all of this, somehow he managed to record a number of highly regarded jazz LPs under his own name.

Originally from Muskogee, Oklahoma, Kessel spent several of his early years in big bands, including Benny Goodman, Charlie Barnet and Artie Shaw before being recruited by Charlie Parker to play and record with his band in 1946 and '47. By the early 1950s, Kessel was Oscar Peterson's guitarist, appearing on Peterson's *Composer's Songbook* LPs as well as touring with Peterson and the "Jazz at the Philharmonic" shows. Settling in Los Angeles around that time, Kessel began recording LPs under his own name for the L.A. based Contemporary label.

Kessel also managed to occasionally play club dates around the country, including a small club in Phoenix, Arizona. *Live at the Jazz Mill 1954* (Modern Harmonics MH-8007) finds the guitarist playing with the club's house trio, which included future "Wrecking Crew" pianist Pete Jolly.

In such situations where the visiting artist plays with groups that are unfamiliar to him and have limited rehearsal time, the program will usually consist of standards and other compositions that were widely known among musicians. This set follows that tradition.

Starting the program is George Gershwin's "Strike Up the Band." Originally a march written for the

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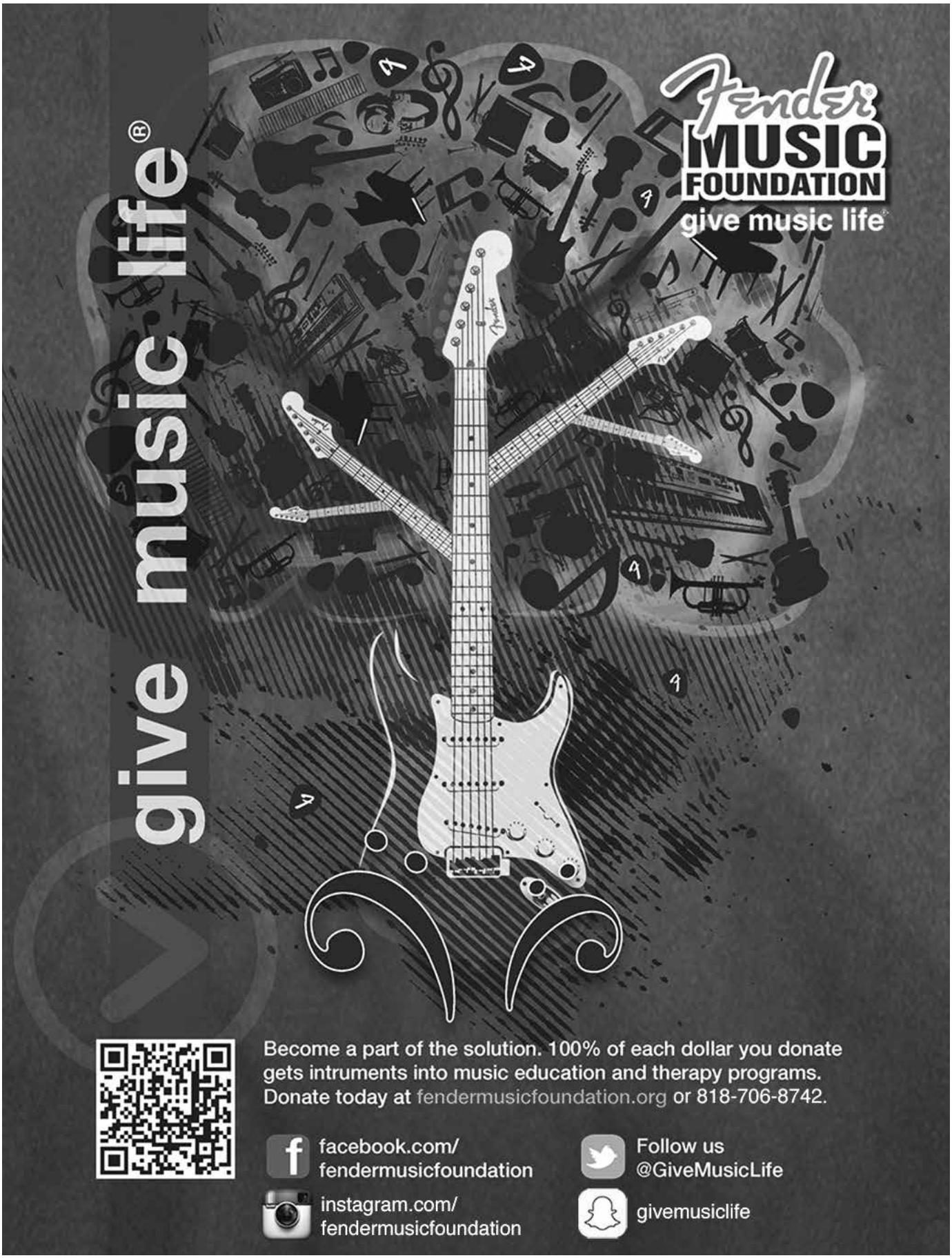
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Originally from Muskogee, Oklahoma, Kessel spent several of his early years in big bands, including Benny Goodman, Charlie Barnet and Artie Shaw before being recruited by Charlie Parker."

CONTINUED FROM PAGE 48

1927 Broadway show of the same name, the tune gradually became a favorite among jazz musicians. Here Kessel's rousing solos move along with a jaunty pace, while keeping the tune's Broadway roots fully on display.

The Arthur Freed / Burton Lane standard "How About You?" bounces along more conventionally with a particularly nice solo by Pete Jolly. With its clean melodic line, the tune has become a staple among jazz musicians, particularly guitarists, including Kenny Burrell, Tal Farlow and Jimmy Raney.

Benny Goodman's "Seven Come Eleven" was originally written with and for electric guitar pioneer Charlie Christian. In the years since it was first recorded, the tune has become standard for basically every jazz musician since the 1930s.

Within a year of this club date, Barney Kessel would be firmly ensconced in the Los Angles studio scene, spending the next seven years recording his own albums for Contemporary Records, while playing on an increasing number of studio dates – notably as an integral part of Phil Spector's "wall of sound" style. As proven at the Jazz Mill in 1954, Barney Kessel could create massive amounts of sound all by himself.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com]

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RCN THE RECORD SHOW CALENDAR

Calendar listings are free and printed on a space available basis. Unsolicited materials cannot be returned. Please contact conventions to verify the information! Send your calendar listings to ***Record Collector News***: jim@recordcollectornews.com

SATURDAY MAY 16

New Orleans, LA Record Raid. 1436 Oretha Castle Haley Blvd. FREE 10am-5pm 504-444-2442

SATURDAY MAY 20

Los Angeles, CA LA Record Fair. 5610 Soto St Huntington Park FREE 3pm-8pm 213-926-8220

SATURDAY MAY 20

Skokie, IL Midwest Classical Record Show 5300 W. Touhy Ave. $3. 10am-4pm 847-381-5820

Olympia WA Olympia Record Show 1818 4th Ave $2. 3pm-7pm 360-357-4775

SUNDAY MAY 21

Hillside, IL Chicagoland Record Collectors Show 4400 Frontage Road $3 9am-4pm 630-898-1533

SATURDAY MAY 27

Saratoga, CA Prospect HS Flea Market and Record Swap. 18900 Prospect Road FREE 7am-2pm 408-673-7292

SATURDAY JUNE 3

Tacoma, WA 18th Annual Record Meet 2000 S Union Ave. $3. 9am-3pm 253-627-1342

SUNDAY JUNE 4TH

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

Tacoma, WA 18th Annual Record Meet 2000 S Union Ave. $# 9am-3pm 253-627-1342

SATURDAY JUNE 10

Countryside, IL SW Chicago Record Show 6201 Joliet Road. $3. 10am-4pm. 847-409-9656

The New Orleans Record Raid is happening May 16

Spokane, WA Spokane Record Expo. 35 @. Main $2. 11am-4pm 206-310-5853

SUNDAY JUNE 11

Newark, CA Newark Record Swap Meet. 7430 Thornton Ave. $3.50. 7am-1pm 408-263-5127

SATURDAY JUNE 24

Saratoga, CA Prospect HS Flea Market and Record Swap. 18900 Prospect Road FREE 7am-2pm 408-673-7292

SUNDAY JULY 2

Pasadena, CA Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2 201-521-1416

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